

WE'RE

PULLING

A

FAST

ONE

This book's a fast one. Lots of material here and we want you to see it all. The eight pages of exploitation beginning page after next, simply tell the facts—no build ups, no blah, no nuisances for busy showmen. We've made it fast reading—and we think it's a good reading

production information

Cast of Characters

Happy Howard	Joe E. Brown
Alice	Patricia Ellis
Bebe	Dorothy Burgess
Jack	Donald Dilloway
Frank	Gordon Westcott
Sheldon	Charles Wilson
Ajax	Harry Woods
Dickie	Ronnie Cosby
Mozley	John Sheehan
Kingsley	Spencer Charters
Ringmaster	Earl Hodgins
Happy Howard, as a boy	Bobby Caldwell

Biographies

Joe E. Brown

Joe E. Brown was born in Holgate, Ohio, the seventh son of a seventh son, which any witch doctor will aver is quite a start in life. He joined a circus when nine years old and toured the country with Ringling Bros. as the youngest of "The Five Marvel Ashtons." One of the marvelous Ashtons dropped him in a tumbling act when fifteen, which broke his leg and ended his circus career. He joined the St. Paul baseball club and later became a member of the Yankees team. He has his own team in Los Angeles, which is considered one of the star amateur nines.

Deciding to become a comedian, Joe went into burlesque. He made such a hit he was grabbed up by Broadway producers. Some of his hits were "Listen Lester," "Jim Jam Jems," "Captain Jinks" and "Twinkle Twinkle." It was while playing in the latter in Los Angeles that he was induced to try his hand at pictures. His first was "Crooks Can't Win," which he considers his worst.

His recent pictures include "A Very Honorable Guy," "Son of a Sailor," "Elmer The Great," "You Said a Mouthful," "The Tenderfoot," "Fireman, Save My Child," "Local Boy Makes Good," "Broad Minded," "Going Wild" and "Maybe It's Love."

Patricia Ellis

Patricia Ellis was born in New York, the daughter of Alexander Leftwich, one of that city's most noted stage directors and producers.

She has been on the stage since the time she was old enough to walk and has appeared in the last few years in such Broadway productions as "The Royal Family," "Once In a Lifetime" and "Elizabeth The Queen."

Signed to a contract a few months ago by Warner Bros., Miss Ellis has made remarkable strides toward stardom, playing important roles in "Side Streets," "Harold Teen," "Easy To Love," "Convention City," "The World Changes," "Elmer The Great," "Picture Snatcher," "The King's Vacation," "Central Park," "Three on a Match" and "The Narrow Corner."

Dorothy Burgess

Dorothy Burgess was born in Los Angeles, Calif., but went to New York when a child with her parents. She was educated at Miss Dow's School at Briarcliffe Manor after attending public school in New York City. A niece of Fay Bainter, she was given a small part in Miss Bainter's play, "East Is West," running on Broadway at the time. This was her first stage experience to be followed by a part in "Crooked Square."

Later she became a specialty dancer in the Music Box Revue. Her first big part was the ingenue role in "Dancing Mothers." Following this she played in "The Adorable Liar," "Synthetic Sin" and "Good News."

She went to Los Angeles to play in "The Squall" and it was while playing in this production that she was given a test for the role of Tonia in "In Old Arizona," and won the part. She has been in pictures most of the time since, her more recent ones including "Fashions of 1934," "A Modern Hero," "From Headquarters," "Ladies They Talk About," "Play Girl," "Lasea of the Rio," "Beyond Victory" and "Miss Fane's Baby Is Stolen."

Gordon Westcott

Gordon Westcott was born in St. George, Utah, the son of a minister, a profession he himself prepared for at the University of Utah.

Later he decided upon a journalistic career and attended Columbia University with this in mind. He became interested in the theatre through having written a melodrama which was produced by a stock company. Eventually he organized his own stock company and played character parts which led to Broadway productions of note and eventually to the screen.

Some of his recent appearances were in "Fog Over Frisco," "Registered Nurse," "Side Streets," "Fashions of 1934," "Dark Hazard" and "Footlight Parade."

Donald Dilloway

Donald Dilloway was born in New York City, educated in the public schools of New York, Meriden, Conn., and Cornell University. Later he studied law at Buffalo University but quit to go on the stage.

His first talking picture role was in "Min and Bill." Among his better known pictures are "Cimarron," "The Little Giant,"

The Story

Chuckles Howard, one of the greatest big-top acrobats, trains his young son to follow in his footsteps until one of his partners runs off with the company's money and Chuckles' wife. He resolves then that the child shall never even see a circus. He opens a small town hotel and Happy, his son, grows to manhood there without ever having been inside a tent. He practices, however, on home-made apparatus in the barn.

When a circus comes to town the advance man, remembering Chuckles, gives him passes, which he throws into the waste-basket. Happy finds them there and Chuckles takes them away, relenting later and taking him to the circus. Happy watches the show with popping eyes. While he watches, a small boy runs into the arena and Happy rushes to save him from the horses racing around the track. Alice, an aerial performer, claims the boy, Dickie. Happy believes he is her son.

Happy falls hard for Mlle. La Tour, a bare-back rider who is a female impersonator. La Tour flirts with him and he is in ecstasy. He runs away to join the circus, getting a job as prop boy from one of his father's friends. He continues to make love to La Tour, who continues to conceal the fact that he is a man. Happy overhears a conversation that puts him wise, goes to La Tour's dressing room, pretends to make love and then beats him up.

Happy then focuses his attentions on Alice, in an innocent way, however, thinking she is married. He wants a chance to show his stuff but nobody listens to him. Alice

promises to see the manager and he overhears her begging the boss to give someone a chance. He thinks she means him and gets a big bunch of flowers for her. Bebe, the lion tamer, takes them away from him and puts her arms around his neck, deliberately wanting to throw suspicion from La Tour, her lover, to Happy, knowing that her husband is watching. Her husband nearly kills Happy before the manager interferes.

Happy rushes to Alice and finds her in another man's arms. He reproaches her and she introduces her brother Frank, who is the man for whom she sought a new chance, he having been discharged for drinking. Just before Frank goes on Happy sees him take a drink. He struggles with Frank for the bottle as Alice comes up. In order to make Alice believe Frank is okay he drinks off the rest of the liquor. He gets drunk and is fired by the manager.

He returns to his father's hotel, but is so unhappy that Chuckles advises him to tell Alice the truth. He returns to force Frank to tell his sister, but finds him taking a drink and slugs him. He puts on Frank's uniform and rushes out to the ring as the big act goes on. Alice thinks he is Frank until Happy catches her hand high up on a ring. She asks where Frank is and Happy tells her he couldn't make it. She knows then that Frank is a drunk again.

Happy finishes the act and makes a big hit with the crowd. Alice asks him to join her troupe and he is happy at last.

Laugh, Clown!



There's no mistaking the mouth, even though the grease paint does hide the face of Joe E. Brown, who enacts the role of a clown in his latest First National comedy, "The Circus Clown." The film is now playing at the Strand Theatre.
Mat. No. 22-10c

Production Staff

Director	Ray Enright
Story and Screen Play by	Bert Kalmar and Harry Ruby
Additional dialogue by	Paul Gerard Smith
Dialogue Director	Stanley Logan
Photographer	Sid Hickox
Film Editor	Clarence Kolster
Art Director	Esdras Hartley
Gowns by	Orry-Kelly
Vitaphone Orchestra conducted by	Leo F. Forbstein

Official Billing

JOE E. BROWN	100%
in	
"THE CIRCUS CLOWN"	100%
with	
Patricia Ellis	25%
Dorothy Burgess	25%
Directed by Ray Enright	20%
A First National and Vitaphone Production	40%

BALANCED PROGRAM . . . By VITAPHONE

For cartoon fans:

"WHY DO I DREAM THOSE DREAMS?"

The popular "Wonder Bar" number set to music in a riotous cartoon. Full of the same brand of humor that have made Merrie Melodies national favorites.
Rel. No. 8122 10 minutes

For musical fans:

BILL ROBINSON IN "KING FOR A DAY"

The king of all tap dancers, picking 'em up and laying 'em down in a way they can't help liking. Harlem come to life in your theatre. Musical.
Rel. No. 7528 19 minutes

For novelty fans:

"PENNY A PEEP"

A burlesque of the old-time penny arcade that is labelled novelty all the way. Another Pepper Pot success, with plenty of laughs per minute!
Rel. No. 8320 10 minutes

... The Best on the Market! . . . C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa



BARNUM'S BACK! HERE'S HOW TO 'CIR



Clown on pogo-stick.
Card on back.

Clown Dances

Local dance halls are always looking for something new. Have them run a clown night. Prizes to best dressed clowns. Also to most original clowns and funniest clowns. Band should also be dressed as clowns. General circus atmosphere, including pink lemonade, peanuts, etc. And don't forget to have plenty of posters and heralds in prominence.



Clown on kiddie bike.
Card on back.

Clowning Around

This one has the well-known whiskers on it, but it's always good for another chance providing you haven't used it lately. Get a bunch of kids dressed in clown suits. Put a letter on each kid, front and back. Kids run around town doing tricks, and at a signal from the leader, they line in proper position to flash: "Joe E. Brown in 'Circus Clown'."

Box-Car Bally

If your town is one of the lucky burgs with railroads sprinkled all over the business section, you might pull this stunt. On some prominently located switch or cut-off, get the railroad to park a freight car for a couple of days. Get your poster-paster to cover the car with circus posters, one-sheets, heralds, and any type of paper you are using, or, if railroad no like, use car for another type of flash. Anything to let 'em know the circus is in town!

Gymnast Artists

Through local physical instructors you can get a list of boys and girls interested in gymnastic work and acrobatics. Stage Joe E. Brown Contest for amateurs most adept in these physical maneuvers. Tie in the advance news stories that in "Circus Clown" Brown is seen as a trapeze performer.

Under the 'Skin'

From local costume outfitter, hire fake horse, lion, bear or whatever skins are available. Place a couple of men inside "animal" and send it through town led by clown. Entire stunt should be burlesqued to the limit for laughs. Pin theatre banners on both stunt men.

Puttin' on the Dog

As a feature of your special kiddies' show, run a contest for dogs that can step out and do clever stunts.



Clown, donkey and monkey.
Playdate card tells all.

Peanuts to You

Put one or two peanuts in an imprinted bag. Dress an usher as a clown and send him around town handing peanuts out from a big basket. A few laughs, a gag or two, and he should have half the kids in town following him. Take photos, too.



He walks on his hands.
(Hands are phony — he's really upright.) They laugh then, card on back tells story.

For Atmosphere

Decorate lobby in circus fashion with tent effects, imitation trapezes, and other circus paraphernalia.

Dress up your doorman and ushers as clowns.

Plant typical circus type spieler in front of theatre selling the laughs in the BIG SHOW.

(See front on page 12)

Hand out gratis pink lemonade to the kids.

My First Circus

Few people will ever forget their thrills upon attending their first circus. The death-defying trapeze artists, the crazy clowns, the freaks and the countless other amazing features of the three-ring show. Make "MY FIRST CIRCUS" the basis for an essay contest. Plant it with local newspaper or carry on through your own publicity and advertising mediums. It hasn't been done before.

Time to Start Vacation Contest

Many showmen hold that there's no contest more popular in the whole field of showmanship than the Vacation Contest. And the time to launch one is now. For the winner, there's a week or two at a select resort. For you, there's no end of publicity and good will. Ordinarily, it pans out better to have the co-operation of a newspaper but you can lone-wolf it if you prefer. If you're with a paper, the paper issues votes on each dime received toward subscriptions — generally for 3- and 6-month periods. And you issue votes on each dime received at the box-office. At the end of a given length of time, the man with the most votes in his possession wins. Expense of stunt is reduced by tying in with transportation and hotel companies. If you'd like more dope on the technique, don't hesitate to write this department.



Clown on stilts.
Card on back.

Town's Best G

Plan a contest to find niest happening in town, can either be actual exper or funny anecdote. Award prizes of tickets to the "funniest event"—Joe E. B in "Circus Clown." G cash prize should also be sented for best gag of the w



Old-fashioned bike, rider. Card floats behind.

ON THIS PAGE—Drawings show you how bally cheaply. Use one two—use all!

YOUR CHANCE FOR A KIDDIE KLOWN PARAD



IT IN THE GOOD OLD-FASHIONED WAY!

Joe. E. Brown Double

Newspaper contest—a search for a kid with a big mouth. They found one out west—and it gave 'em plenty of news breaks. You can do it in your town.

(Publicity Story)

**If You Have a Big Mouth
The Strand Wants You!**



Mat No. 19—20c

WHO'S the biggest-mouthed kid in town? Not the noisiest talker—or the gabbiest gazabo! The (newspaper) is hunting for the boy with the largest facial opening; the lad with the most mobile lips—the boy who looks most like Joe E. Brown, star of the First National picture, "The Circus Clown," which opens at the Theatre on

The fellow shown above found a real use for his big mouth, and the gang's stopped kidding him about it. First National was looking for a boy to take the part of Joe E. Brown as a child in "The Circus Clown" and the boy pictured here got the job. Perhaps there's another Joe E. Brown in miniature right here. The

prizes are waiting, and there will be two free tickets to the show for the two runners-up in the contest. Just get a picture—a kodak will do—of the boy who resembled Joe E. Brown and send it to the Kid Contest Editor of the (newspaper) before



WHOSE ZOO in your burg can be tied up for bally material or a visit from your clown.

SCHOOLS, PLAY-GROUNDS for your heralds.

COUNTERS, WINDOWS for displays of kiddie toys.

KIDS' CLOTHES make an especially attractive (to you) display, if liberally sprinkled with 'Circus Clown' stills and copy.

ENTERTAIN THE ORPHANS for goodwill and press breaks.

CONVENTION TIME—heralds and special theatre parties for conventioners.

Playboys—and Girls!

Looking to get extra free newspaper ads?

Try the local toy and department stores. Arrange for a lobby display of play-ground appurtenances such as slides, see-saws, swings, sand-boxes, etc. Have your ushers, dressed in clown costumes, romp around and show the kiddies how to play on them. Store gets the value of lobby advertising and you get the value of their ads boosting the special exhibit.

IF A CIRCUS

plays the territory . . . just so you won't say we forgot to mention it . . . invite the clowns, the animals, the calliope, the . . . oh, well, are we telling you?

Celebrating the "Fourth"



Top left: JEB Pub. A327; Center, JEB Pub. A324; right, JEB Pub. A325; bottom left, JEB Pub. A319; right, JEB Pub. A322.

Independence Day inspired Joe E. Brown to pose for these special photos for store ads and window tieups around July 4th. Stills are 10c each on order direct from Merchandising Plan Editor.

If you've got the show scheduled for the Fourth, here are some suggestions:

1. Fire-works display.
2. American Legion Band Concert.
3. Short address by Mayor, or other important official.
4. Community singing by school children.
5. Patriotic Parade to your theatre—D.A.R., American Legion, Veterans of Foreign Wars, Boy Scouts and Civic Clubs.
6. Invite disabled war veterans to see the show free.
7. Cover every angle of this special program with news stories.

If your town is boosting the "Safe and Sane Fourth" idea, form a committee of "Minute-Men" to talk upon the idea from the stage of your theatre at the same time announcing the picture and patriotic program arranged for the celebration.

PRIZES FOR CUTEST CLOWNS--DRAWING TELLS ALL!



MORE BALLY AND CONTEST IDEAS

Circus Vocabulary

Something to play with—a contest to ring for newspaper, schools, and feature stories. Like Funk and Wagnall's search of last year for slang phrases, circus expression should open fields of war, athletic, or general argot. Get 'em looking for new words, identifying these. They'll be kept busy—and like it!

(Story)

Beetles and Gents! Get in On Circus Clown Ducats

"The windjammer blows in on a Annie Oakley, takes a gander at the iron jaw, beefs to the butcher about the canaries on the lot, breezes over to the mitt camp where he lamps the August silkhatting a First of May, and aping himself to the customers. Barking a John Orderly, he dumps his O'Day on the counter, forgets the shortcake and when he catches up to the seal, slips her a fake in the ribs and squashes the beetle."

If you don't understand that, it's because you haven't hung around the circus lot, and the boy who never got up before sunlight to meet the circus, and earn a ticket by running errands, has missed a lot of life.

It's circus slang, or argot, and means:

"The member of the orchestra entered on a free pass, looked at the lady, who is suspended in the air by her teeth, complained to the candy salesman about the talebearers in the employ of the circus. The orchestra man then went to the palmist's tent, where he saw a clown showing himself off to impress a novice performer in front of the patrons. Giving the ticket seller an order to be quick, he threw his money on the counter, in his haste forgetting his change, in order to overtake a lady, who did a high-diving act. Giving the girl a punch in the ribs, he kissed the lady."

Easy! Sure, if one knows the language.

How much circus argot do you know? Here's a chance to find out, and win valuable prizes besides.

For the ten best and most accurate glossaries of circus slang, the (newspaper) will award two pairs of tickets to Joe E. Brown's famous comedy, "The Circus Clown," which opens at the theatre on

A list of words is attached.

[Note: See box at right.]

Translate them, and send them to the Circus Slang Editor of the before when the contest closes.

For the biggest number of other circus slang words (not prison or tramp argot) submitted, none of which are included in the list attached, a special prize will be awarded.

(Second Day)

Hey Rube! Prizes If You Know Circus Clown Argot

"The governor mitted his ink stick, wrote a couple of Annie Oakleys for the Oliver who was carrying the banner, slipped him a century to help pull the plaster off his shingles, then John Orderlied the trappers and lammed over to the Doll where he joined a dick who was gassing the shanty."

New language? Not at all. It's as old as the circus in America, but outside the profession few people know the unique and picturesque argot.

In order to see how many people have a natural aptitude for the unwritten language of our own times, the (newspaper) will present two tickets to the Theatre, where the First National picture, "The Circus Clown," starring Joe E. Brown, will open

on, to the writers of the ten best letters, of not more than fifty words, written in circus argot.

A list of circus language words is attached. Study them, see if you can translate them, and write your letter. Use other words if you know them.

Send your letter to the Circus Slang Editor of the before

The statement leading this article means:

"The boss picked up his fountain pen, wrote two passes for an officer who was financially destitute, gave him \$100 to pay on the mortgage of his home, then ordered the hostlers to hurry up, and walked over to a small hoisting engine, where he joined in the conversation between a circus detective and the electrician."

Glossary

(See Story)

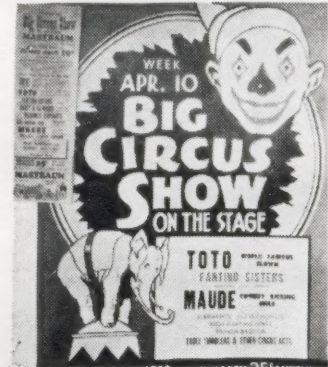
- | | |
|------------------|-------------------------|
| 1. Tan-bark | 25. Duck |
| 2. Beef | 26. Dog-joint |
| 3. Butcher | 27. Ape |
| 4. High-ball | 28. Monkey |
| 5. Canary | 29. Gander |
| 6. Beetle | 30. Seal |
| 7. Squash | 31. First of May |
| 8. Windjammer | 32. Annie Oakley |
| 9. Fake | 33. Benny |
| 10. Auguste | 34. Dick |
| 11. Big Tom | 35. Jenny |
| 12. Dolly | 36. Oliver |
| 13. John Orderly | 37. Silk Hat |
| 14. O'Day | 38. Iron Jaw |
| 15. Shortcake | 39. Button |
| 16. Ink Stick | 40. Strides |
| 17. Star Back | 41. Traps |
| 18. Trappers | 42. Swell Pipe |
| 19. Wipe | 43. Socks |
| 20. Mitt camp | 44. Rag |
| 21. Plaster | 45. Razor-back |
| 22. Shanty | 46. Carrying the Banner |
| 23. Century | |
| 24. Slang | |

Answers for Editors:

- (1) Circus ring enclosures; (2) to complain; (3) candy salesman; (4) a signal to move circus; (5) tale-carrier; (6) woman; (7) to kiss; (8) band musician; (9) unexpected blow; (10) clown; (11) stuffed cat; (12) derrick; (13) order to hurry up; (14) money; (15) forgotten change; (16) fountain pen; (17) reserved seats; (18) hostlers; (19) handkerchief; (20) palmist's tent; (21) mortgage; (22) electrician; (23) \$100; (24) watch-chain; (25) to depart; (26) frankfurter stand; (27) to advertise; (28) victim of a joke; (29) to look; (30) high diver; (31) apprentice; (32) free pass; (33) an overcoat; (34) detective; (35) merry-go-round; (36) an officer; (37) egotist; (38) gymnast who is suspended by the teeth; (39) policeman; (40) trousers; (41) drummers' equipment; (42) good singers; (43) a punch; (44) tent; (45) laborer; (46) one in financial difficulties.

Six Proved Ballys

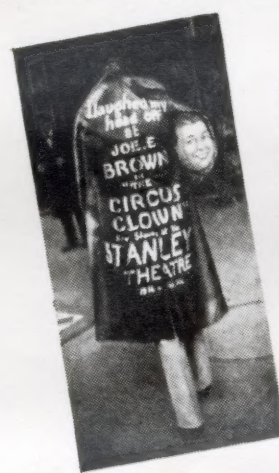
Used to Announce Circus Stage Show at Stanley, N.Y.



Poster and "circus" herald.



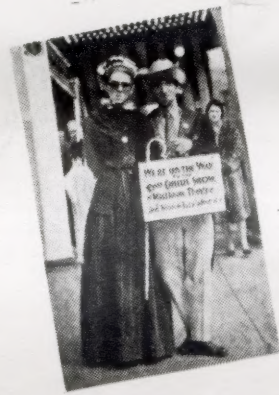
Elephant stunts at theatre.



Freak street walker.



Train and calliope.



"Rubes" tour streets and stores.



Lobby display of mechanical animals.

Identify Joe E. Brown and Win Movie Tickets



Joe E. Brown, star of the First National picture, "The Circus Clown," is shown among the world-famous circus clowns who participated in the filming of the unique comedy of circus life which opens at the Theatre on Joe E. has circus in his blood, and can clown with the best. He's here, but can you find him? Look over this group of

Mat No. 21-30c

famous clowns. They are "Kinko," Griggs, Jack MacAffie, Mickie MacDon, E. Brown, Curley Phillips, Pat Kling, Milt Taylor and other merry the tanbark circle. The first ten correctly identify Joe E. Brown will be sent with two tickets to "The Circus SOLUTION: Brown is fourth from

THEY'RE LIVE--THEY'RE NEW!

"Then He Said..."

Variation of stunt used successfully in many important spots. Snappy last lines are what you want—and they're what you'll get! You may be able to get the gags into your ads. Order Mat No. 16—20c.

(First Publicity Story)

Reparteers to Get Just Deserts in Strand Contest

"You're the beetle I'd like to squash."

ticket for the four next best in each class, and a special prize for the best "gag," which



lips into an enticing pucker, Joe E. Brown breathed into the lady's ear—

Just what did he tell the lady that has made her so amused? You tell, and be the guest of the (newspaper) at the Theatre when the First National picture, "The Circus Clown" starring Brown and more than a score of the world's most famous circus performers opens next

Two tickets for the funniest saying; two tickets for the most sentimental murmur, a

in screen parlance means "joke," which will be sent to Joe E. Brown for consideration when his next picture is being screened.

Use circus argot (slang) if you wish. In circus language the remark attributed to Joe E. meant he wanted to kiss the lady. Send the gag, wise crack, moan, sob—call it what you will—in a letter of not more than 100 words to the Circus Clown Gag Editor of the before and watch this paper for your name if you win.

(Second Publicity Story)

Funny Boners to Receive Tickets to "Circus Clown"

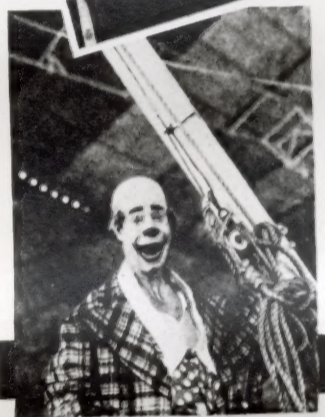
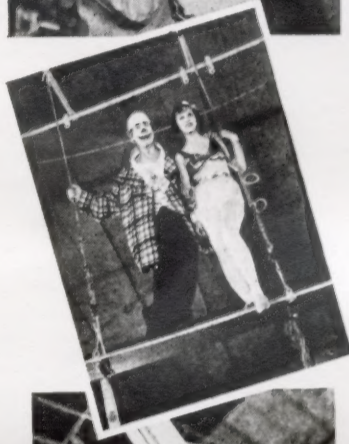


"Take a gander at the seal with buttons," laughed Joe E. Brown. Looking first at the high diver talking to the uniformed policeman, pretty

Patricia Ellis pulled his head down and whispered—

Whatever it was, it sure made Joe E. giggle, and if you can supply the words, it means

28 x 42 Blowups



Black and white — \$2.00 each.
Set of 3 — \$5.50.
Fully colored — \$3.25 each. Set of 3 — \$9.00.

Order directly from:
American Display Corp.
475 Tenth Avenue
New York City

Free Fares

If you've had any cooperation from local bus company in the past, try to promote a bus sign for this picture. Paint big sign for the bus to read, "FREE BUS TO 'THE CIRCUS Clown'." Sign should look as if it reads, "Free bus to the circus." Bus cruises around town picking up patrons for free ride to theatre. Can be made more effective by putting a loudspeaker and a few clowns in the bus.

you will be the guest of the (newspaper) when the First National laugh riot, "The Circus Clown," starring Joe E. Brown, opens at the Theatre on

Perhaps Patricia told him a new "nifty"—maybe it was a joke for him to use in his next picture — possibly it was a sentimental thought.

Two tickets for "The Circus Clown" for the funniest saying; two tickets for the most sentimental murmur; one ticket for each of the four next best sayings in either class. A special grand prize for the best "gag" in the contest and it will be sent to Joe E. for consideration when he is planning his next picture.

Send your contribution to the Circus Clown Gag Editor of the before

Hidden Name Puzzle



Mat No. 1—20c

The words "JOE E. BROWN—CIRCUS CLOWN" have been cleverly hidden within the lines of this clown caricature. Tell your fans that the artist, in his spare time, sat down and drew this head. It contains the name of a famous movie star, and his latest picture. Can they find it? Or don't give any hints; let them find the message. Or better yet, what kind of drawings can they make, concealing the same information? It will be interesting.

SPECIAL FRAMES AVAILABLE FOR VITAPHONE 11 x 14 DISPLAYS



With your set of 11 x 14's on the accompanying Vitaphone shorts in this frame you've a sales-talk that can't be topped! Frames can be included as part of your permanent lobby set-up and new stills inserted for all Vitaphone shorts.

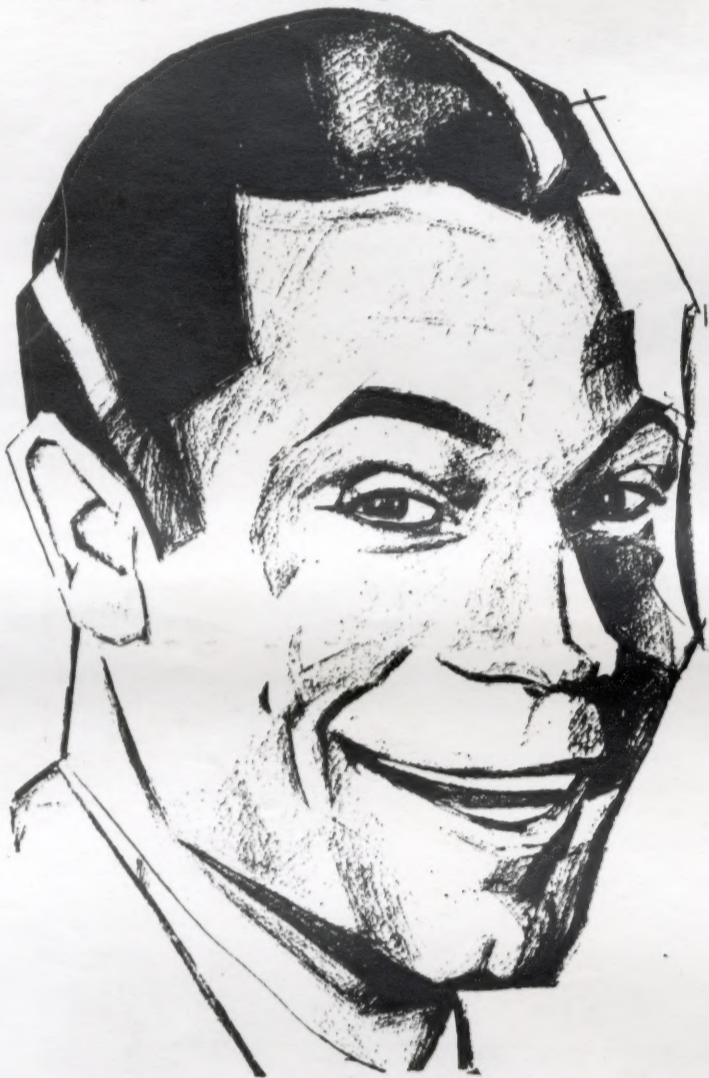
Made in black and gold with durable board backing. Size 29 x 30½. Available at your nearest branch at cost price — \$1.25 each, plus postage. Vitaphone strip is removable so that frames can display other material to equal advantage. See for yourself!

FOR ADULTS ONLY---TWO PAGE

For the Artists

(1) See who can draw the funniest head of Joe E. Brown in clown's guise. Give contestants line drawing illustrated below instructing them to build outline face into a lifelike sketch of Pagliacci Brown.

(2) **Coloring Contest:** Reprint this head of Joe E. Brown and let them color it. Award prizes for most expert and effective use of colors together with presentation. Aimed especially at the kids, so distribute the heralds around the schools, play-grounds and in stores selling crayons and color paints. (See Cut No. 15 in ad section for clown head, if preferred.)



Mat No. 8—20c

Radio Reviews Are Used Everywhere—Here's Yours!

Can you place a review of your show on the ether? Lots of houses have. Copy following will save you the trouble of writing it.

Let's give three cheers and one cheer more for the funniest of funny comedies which was presented last night at the Theatre, where the audience just howled for one hour at the antics of the incomparable Joe E. Brown, in his newest First National laugh hit, "The Circus Clown."

When a man bites a dog, that's news! But when Joe Brown bites a lion—that's comedy . . . fast and furious, rough and ready, as only Joe Brown at his funniest can give you. Joe, as a crazy, lovable circus clown is grand entertainment for both young and old. From the moment he runs away from home to follow in his dad's footsteps in the circus, he falls into such ridiculous and laughable scrapes that only the sheer artistry of Joe E. Brown's characterization of a circus clown, can make an audience believe real. Imagine Joe as the "Man on the flying trapeze!" Picture Joe keeping cool while the lions get Hot-cha! See Joe make his way in the circus—getting the biggest job there is . . . elephant washer. He sure gets to be a big man. As he says when he works for the knife-thrower, "Things are sure coming my way." I know I'm not letting my enthusiasm get the better of me when I say that Joe E. Brown has never been funnier than in his new comedy, "The Circus Clown."

For his supporting cast, Joe Brown not only has a number of Hollywood's favorite stars, but also many of the greatest aerialists, clowns and acrobats the circus world has to offer. All in all, if you're a movie fan, a comedy fan, a circus fan or a Joe E. Brown fan, you can easily recommend this picture as one of the funniest comedies to come out of Hollywood in many a moon. Bring the whole family to see Joe Brown in "The Circus Clown" for an evening of continuous laughter. It's playing at the Theatre all this week. Don't miss it!

15 SPECIAL STILLS FOR DEALER ADS AND WINDOW

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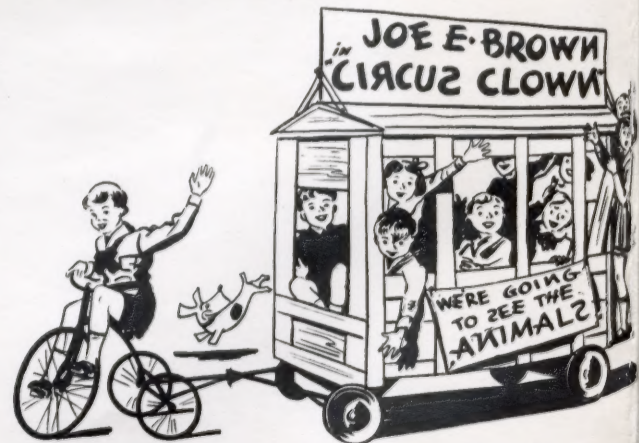
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226 West 56th Street, New York

Be sure to specify and include remittance with order to avoid parcel post and C.O.D. charges.

Scoters by Kid Rooters



Give a boy four old wheels, a box and a few pieces of wood and he has built himself a scooter. Illustrated above is what some enterprising laddie of the W. School in New York constructed. He charged a penny a ride to school and did turn-away business. Get all the kids who own scooters, wagons or what have you. Decorate them with picture copy and let them go around town. Award passes to the most novelly decorated circus scooters.

OF IDEAS FOR THE GROWN-UPS!

SHOWMAN'S CORNER

Nutmeg Staters on Air Bouquets to and Doughnut Diet Manchester, Connecticut's State Theatre for its swell radio combine with Hartford's WTIC. It's spice in the air and box-office gravy. Two A.M.'s a week four Manchester merchants broadcast a half-hour novelty program by remote control from the State's stage. All the townfolk are invited to attend free of charge. After the show, one of the hook-up's advertisers offers them hot coffee and fresh doughnuts. Cost per month of the stunt: \$500. State's share—thanks to the co-operative arrangement—\$50. Nice going, State! Looks to us like everything's *dunky dory!*

—TELL US ABOUT YOUR STUNT—

Iz Wiernick Steals Patrons of March on Hot Weather Philly's Sedgwick may not be able to tell you exactly why it is they feel so cool when they step into the lobby. But Mgr. Wiernick would probably be glad to let you in on the secret. It's the lobbyful of summer furniture he promoted from one of the local dealers! . . . Neat stunt, Iz! And so was your "Pick Your Own Picture" campaign last April. It's always good policy to give your patrons the feeling that they help determine your policy. It helps you give 'em what they want to be given!

—IS YOUR COOLING SYSTEM O.K.?—

County Talent Packs When you're 'em in for Manuel running a theatre in a big little town like Kenton, Ohio, you have to take special time out to bring people in. At least that's the impression we get from Johnnie Manuel of The Kenton. According to Showman's Round Table, Mgr. Manuel hopped into his car one day recently and acted as his own talent scout. Scouring contingent counties for stage-struck amateurs, he picked up from 5 to 8 acts in each county. He's selling Kenton the idea of a weekly Amateur Night and it seems to be clicking.

—ROUND OUT YOUR PROGRAM WITH VITAPHONE SHORTS—

Exhib McGinnis Goes Showman's in for Publishing Round Table reports another showman has turned publisher. This time it's owner-manager R. V. McGinnis of the New Theatre, Russellville, Arkansas. Under the title, "Amusement News and Shoppers' Guide" comes a four page tab size weekly from his press. The rag helps pay for itself with paid advertising. In first issue, Editor McGinnis let it be known he did not presume to compete with the local paper but merely proposed to keep his patrons well posted on coming programs. 4,000 copies of the first issue distributed free!

—USE THE VITAPHONE TRAILER—

Peanuts, Passes and Epes Sargent in Pittsburgh Pirates Variety tells of a Warner tie-up that had Pittsburgh on its ear. Peanut vendors at Forbes Field, home of the Pirates, now plant several pairs of passes daily in bags of peanuts sold in the stands. Lucky nut munchers get a show gratis and Warner Theatres get 100% good-will. Sounds good for any town with a ball park.

Bull's-Eye



Concessionaire cleaned up last year with cut-out head of Joe E. Brown, and prizes offered to anyone able to knock a golf ball through the open mouth. Tee is about 20 feet away from target. Adaptable in vacant lot near theatre, or in large lobby or mezzanine. Equipment: Hanging canvas, painted head, a club, some golf-balls and a mat.

Play Ball!

And don't forget the baseball games. Remember that during practice, the fans have nothing to do but watch the gags you pull. Send two acrobatic clowns down to entertain the customers. Have them play ball during practice, burlesquing it to the limit. To pull your theatre plug, they clown around with a rolled up canvas, finally unroll it, revealing picture copy and dates.

Country Fair

For a live lobby attraction tie up with local dealers to cooperate in staging a Country Fair in your lobby. Dealers contribute quantities of food stuffs and other articles to be raffled off for charity; also use newspaper ads to boost the bazaar. You give the lobby space and handle the publicity assuring the proper tie-in with the picture.

Flash! All Over Town!

News card illustrated below is available only in 5-column mat. Type is to be set locally. Swell for windows, bulletin boards, and sniping. Order Mat. No. 14—50c.

PICTORIAL NEWS FLASH

MOVIE STAR CAPTURES LION!



Joe E. Brown, wide-mouthed screen comic, seen above as he captures the King of Beasts with a second-hand hamburger sandwich for his latest film, "The Circus Clown". A few minutes after this photo was taken, the comedian was seriously clawed by the lion, necessitating a complete halt in the day's filming. Hundreds of real circus thrills mark "The Circus Clown", Joe E. Brown's greatest screen show. It will be shown at the Strand Theatre beginning next Wednesday.

led their silly bells and mounded their foolish words—it has risen from European countryside, when unfortunate, maimed, deformed Merry Andrews formed the scene of merriment to yokels steeped in medieval ignorance and who could laugh only at pain—it has been heard in Big Tops and Little Tops—in London's vast Hippodrome and New York's mammoth Madison Square Garden—you, too, have joined in the cry under the canvas "top" in your own town, and, as you cried, "Here Come the Clowns," you began to laugh, why, you neither knew nor cared.

It's a cry distinct and unique—not the blood lust of the ringside, the demand for a knockout—not the excited yelling of the race track—not the partisan call of the baseball field, nor the scream of exultation heard when a football hero rushes through the field for a touchdown. This is a cry of cheerfulness, of good humor, of laughter.

It's a grand-and-glorious, no-more-chores-to-do, good-to-be-alive yell—"Here come the clowns!" It's the sort that makes grandpappy throw his cane to



Joe Grimaldi, the father of clowning, had England holding its sides for half a century. (From a contemporary drawing by Cruikshank.)

the four winds and follow the barefoot brigade. It lures the judge from his bench, the preacher from his pulpit!

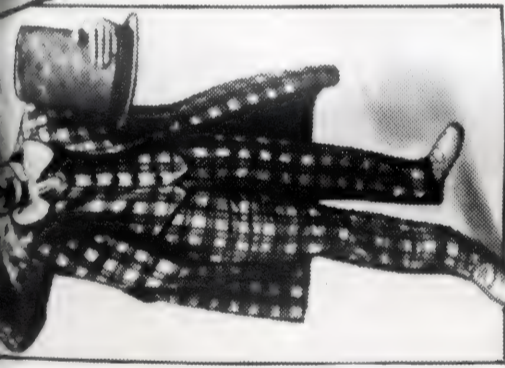
Who doesn't love the clowns?

George Washington Did

It is a matter of record that the father of our country was seen—with Martha Washington—in the spring of 1780—temporarily oblivious to Red Coats and Revolution—in a state of astonished merriment while a famous mountebank of the day cavorted before him—in the baggy suit, tufted wig, and chalky, painted face that symbolizes the Sawdust Fellowship.

No moment in the life of a clown can be

Woe to many kids, anywhere!
And way off, is a lion court!
Is a high place, says "Tickets" on—
And steps going up! An's a tent
With a chimney, and breakfast
A-cooking, and tables as long
As the Sunday School picnic has,
An's a black man singing a song,
Putting cups down, and plates!
And monkeys! And stumps! go "Out!"
In a cage! And is a giraffe, way high
Up, looking down, with hay in his mouth!
And a tent where the fat lady lives
And elephants—all in a row—
Tails ketched up in their trunks, and
They swing past us, just as slow!
And I ask daddy, "Where is the clowns?"
He say, "Oh, sleeping, I spose—"
They gotta have sleep, like rest o' folks!
And I tell him, first thing he knows,
I'm gonna be one! Then he's sprized!
And tell me that he didn't know
But someday, he'd be gettin' in free
Cause is me would be ownin' the show!
But I'm not gonna own it! No sir!
I am 'cided to be a clown!
Gonna climb up and walk on a wire,
And holler, and tumble down,
And fall in the loose thing, and bounce!
And get slapped with a board, and run
With red on my nose, and my spenders
Flyin' behind—and have fun!
Just all-a-time fun—and flippops—
And ride in the p'rides, through town—
With the ci-o-py blowin'! Oh boy!
Bet you wish you could be a clown!



Jules Tournier combined his antics with a self-appointed responsibility as circus postman.

disease—relatives, none."

For over four decades Louie led the fun-makers of one or another of the great circuses.

"They tell me I've got about two weeks to live," he told a reporter, adding with a smile, "It's all right—but I do wish I could see the wagons roll again."

Toto, of the Hippodrome—because of faulty sight—no longer sets the crowds wild with his antics—nor does Marcelline, who came to America from the London Hippodrome—in the apparent belief that his business in life was to help the scene-shifters! The city on the Thames gave the world the Father of all English mummets—Joe Grimaldi! The use of "Joe" as a favorite clown name is said to date from the incredible Grimaldi!

Grimaldi the Great

Joseph Grimaldi—the son of an Italian actor—was carried onto the stage of Drury Lane when less than two years old. At three he began to appear at Sadler's Wells and did not retire for half a century. His greatest pantomimic success was at Covent Garden in 1806 in "Mother Goose." The drawing of him shown on this page is by Cruikshank, the illustrator of the novels of Dickens who edited, the two-volume memoirs of Grimaldi. Of this supreme pantomimist Kemble said, "My sister (Mrs. Siddons) was never greater in her tragedies than Grimaldi in his comedies!" The greatest of the mountebanks died in 1837—the year of the coronation of Queen Victoria.

Bought Jumbo for Barnum

Four years later, on an English farm, was born Whimsical Walker—who in the seventy-four years of his clownship has appeared before Queen Victoria—King Edward—King George—and only recently, before the grand-daughter of King George, the little Princess Elizabeth.



Whimsical has been an actor, a trapeze performer, an expert at horse-vaulting and is the acknowledged king of clowns. He has toured the world with the biggest circuses as well as with Indian and Wild West shows. In the seventies he was commissioned by P. T. Barnum to purchase the giant elephant, "Jumbo," from the London Zoological Gardens. He has chased a hippo around the ring at the old Madison Square Garden in New York—been an animal trainer, elephant-keeper, show proprietor, master of Drury Lane pantomimes—and now, at eighty-three he thrills in the same old way, as he leads his bespangled hobblede-hoys around the sawdust ring while the children shout, "Here come the clowns!"

"If I Couldn't Laugh"—Lincoln, after reading an important message to his cabinet—called them back to hear one of Artemus Ward's jokes. When they showed their disapproval, he said: "Gentlemen, if I couldn't laugh, I'd die!"

Humanity has always felt the need of clowns. The golden pages of Shakespeare are studied with them—Jacques, Old Gobbo, Young Gobbo, Trincula, Stephano,

Madison Square Garden. They go person-

ally to the circus.

They go to the circus.

They go to the circus.

They go to the circus.

They go to the circus.

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They go to the circus.

five bare-foot show-struck kids in a little Wisconsin town. "A girl with such a nice try, should deserve a job with the circus," Carl Ringling said, and hired her on the spot.

Among the interesting clowns she tells of—is old Jules Tournier—shown on this page—who became known to postmasters all over the United States—because he always mailed and collected the circus mail.

All lovers of the circus should read "Hold Your Hosses" the autobiography of Uncle Bob Sherwood, last of the Barnum clowns—who is now known to millions of children over the air through his Kiddie Klown Klub. The very mention of clowns brings before us a merry rough-and-tumble host of them. Slivers and his one-man baseball game—Poodle Hannaford, the bareback rider—Marcelline, Toto, Felix Adler—and so many others we recall but whose names we have forgotten or never knew!

Up to the middle of the nineteenth century the "singing clown" was extremely popular. Their most famous song was "The Man on the Flying Trapeze," with its lugubrious sentimentality. It was sung while the breathless audience gazed up into the dim vault where the acrobats swung lightly, vaulted, somersaulted or dropped to the net—when there was one—with a graceful rebound—their arms outstretched for the applause which was sure to follow.

"Five Marvelous Ashtons"

Among these aerial performers none were more popular than "The Five Marvelous Ashtons"—but few knew that the funny-faced kid that made the apex of the human pyramid—or soared gaily in air when tossed from one to another—was the runaway Joey Brown of Holgate, Ohio. One night, after a threat, the boss let the lad fall. He was in the hospital on the flat of his back for months. But it takes more than that to keep a good clown down.

Joe E. Brown was soon up and at it again. He is of the royal line of the clowns—and he is again a real circus clown in his latest First National picture, "The Circus Clown" and is to be seen at the Theatre on next. So the old town will be going goofy all over again! "Here come the clowns!"



Joe E. Brown, circus veteran, with a couple of contrasting friends in a scene from his latest picture, "The Circus Clown."

Dogberry, Christopher Sly, Touchstone—a glorious company!

Charles Dickens loved the circus. You remember Sleary's Circus in "Hard Times" and Signor Jupe whose daughter, Josephine, shone in "a graceful equestrienne Tyrolean flower act" and whose son "elucidated the diverting accomplishments" of his highly-trained dog, Merry-legs. It was Sleary himself who admonished the super-practical Mr. Grandgrind; "Think the beth of uth!"

It's not so hard to think the best of these men who make the millions laugh even when their own hearts are breaking. Every year the clowns of Ringlings entertain the crippled children from far and near at Madison Square Garden. They go person-

BROWN



PLUS-
A Glorious Galaxy of Actual Circus Stars!
THE FLYING CODONAS
Amazing Acrobats
POODLES HANNEFORD'S
Astounding Equestrian Troupe
THE PICCHIANI FAMILY
Tumblers Extraordinary
A First National Hit

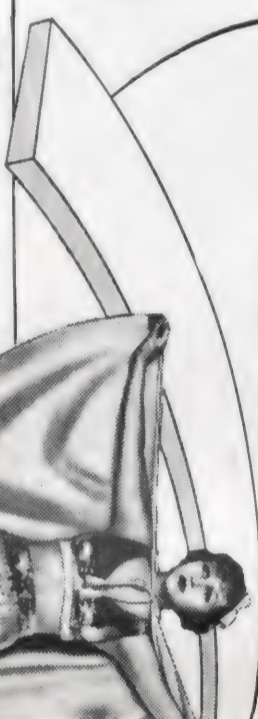
THEATRE

251 Lines Mat No. 26-10c

BROWN
stars plus—**JOE E.**
Headin' For The Laugh Round-Up
in First National's

CIRCUS
CLOWN

SEE
the uproar when he outroars the lion!
See him as the easy mark for a bull-throwing knife thrower!
With those pulchritudinous favorites of the talking screen—
PATRICIA ELLIS
DOROTHY BURGESS



ALSO THE FLYING CODONAS
in their astounding act on the flying trapeze
POODLES HANNEFORD
and troupe in death-defying equestrian feats
40-PONDEROUS PACHYDERMS-40
1,000 FLABBERGASTING GAGS

THE PICCHIANI FAMILY
in the most sensational tumbling act on earth

350 Lines Mat No. 32-20c

CIRCUS CLOWN
THEATRE

178 Lines Mat No. 28-20c

THEATRE

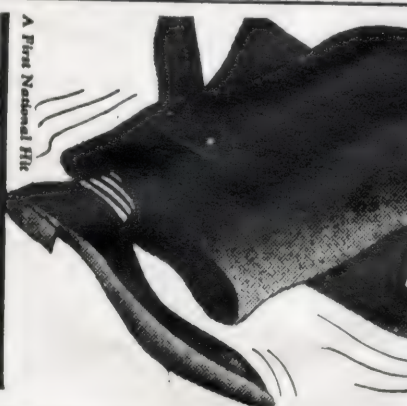


HERE COMES THE CIRCUS WITH
JOE E. BROWN
AS THE
CIRCUS CLOWN

And a Glorious Galaxy of Actual Big-Top Stars—
THE FLYING CODONAS
POODLES HANNEFORD—OTHERS.

140 Lines Mat No. 29-20c

PLUS-
A Glorious Galaxy of Actual Circus Stars!
THE FLYING CODONAS
Amazing Acrobats
POODLES HANNEFORD'S
Astounding Equestrian Troupe
THE PICCHIANI FAMILY
Tumblers Extraordinary
—AND—
PATRICIA ELLIS
DOROTHY BURGESS



THEATRE

225 Lines Mat No. 23-10c

admission

**THE CIRCUS
HITS TOWN**

—right on
the funny
bone!



SOMETHING SPECIAL...

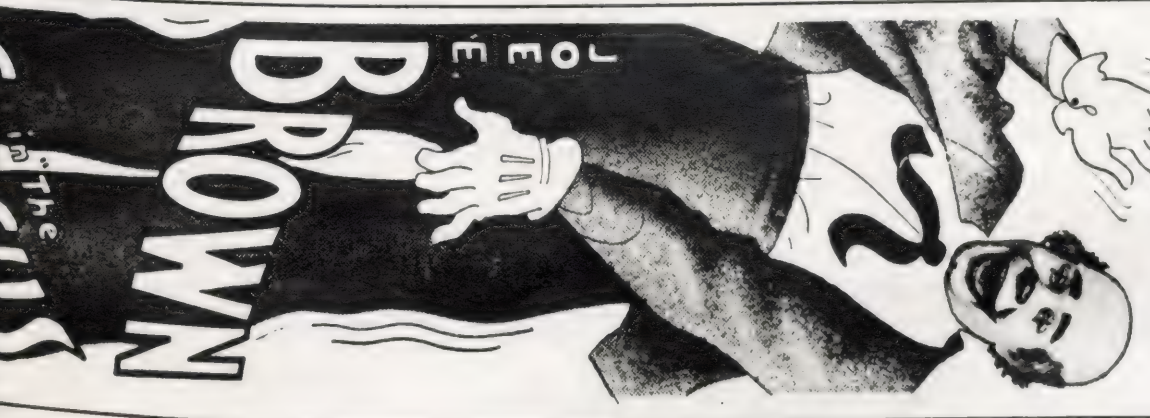
We've given a special treatment to this ad campaign that you ought to know about. In addition to setting up Joe Brown in a way that's sure-fire for his fans, we've put a real 'big-show' feeling into the layouts. The picture's circus thrills, an important sales argument, are played strongly with type arrangement, billing of the performers and atmospheric tricks. We sincerely believe that with a little extra on your newspaper budget, you'll count a lot extra at your ticket window.



MORE FUN THAN THE CIRCUS!
Because it's got a whole tent-full of real circus thrills plus

JOE E. BROWN

HE'S IN THE CIRCUS NOW!
Right This Way, Folks, For Our Biggest Attraction in Months!
2 BIG SHOWS IN 1!



advertising

**THE MOST TREMENDOUS SHOW ON
THE FUNNY-FACE OF THE EARTH!**

More fun than a circus!...Because it's got a whole tent-full of real circus thrills, plus...Imagine it!—Joe E. Brown as a Circus Clown!

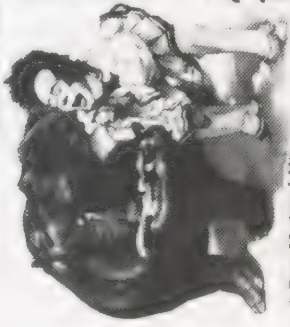


With Those Pulchritudinous Favorites of the Talking Screen—**PATRICIA ELLIS**
DOROTHY BURGESS

THE CIRCUS HITS TOWN
—right on the funny bone!
Think of it! A whole circus-full of real big-top thrills, plus Joe E. Brown at his funniest as the head clown!
FEATURING
An Infinite Variety of Flabbergasting FEATS Performed with Amazing Aptitude by

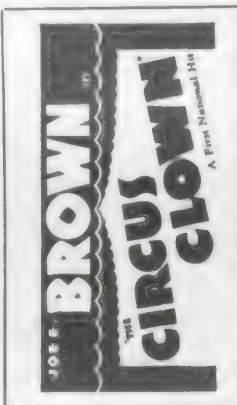
J. O. E. BROWN
"CIRCUS CLOWN"

This Glorious Galaxy of World-Famed Circus Stars!
THE FLYING CODONAS
POODLES HANNEFORD AND TROUPE
THE PICCHIANI FAMILY
MAMIE WARD
40 PONDEROUS PACHYDERMS
1,000 ING LAUGHS



A First National Hit

T H E A T R E



14 Lines Mat No. 36—10c



14 Lines Mat No. 37—10c

ING LAUGHS



EXTRA! ADDED ATTRACTIONS!
THE FLYING CODONAS in their astonishing act on the flying trapeze!
POODLES HANNEFORD & TROUPE in death-defying equestrian feats!
THE PICCHIANI FAMILY in the most sensational tumbling act on earth!
MAMIE WARD—miraculous marvel of the flying rings!
Step Right Up, Folks! The big show is about to begin

TODAY at the AMBASSADOR

724 Lines

Mat No. 30—40c

Special Art



How to get a head quickly!
 Use it for publicity plant,
 building your own ads, or
 for blow-ups! Order Mat
 No. 13—10c.

THE MOST TREMENDOUS SHOW ON THE FUNNY-FACE OF THE EARTH!

More fun than a circus!...Because it's got a whole tent-full of real circus thrills, plus...Imagine it!—Joe E. Brown as a Circus Clown!



1,000 COLOSSAL COMICALITIES
 1,001 DEATH-DEFYING LAUGHS

EXTRA! ADDED ATTRACTIONS!
THE FLYING CODONAS in their astonishing act on the flying trapeze!
POODLES HANNEFORD & TROUPE in death-defying equestrian feats!
THE PICCHIANI FAMILY in the most sensational tumbling act on earth!
MAMIE WARD—miraculous marvel of the flying rings!

Step Right Up, Folks! The big show is about to begin

TODAY at the AMBASSADOR

408 Lines

Mat No. 27—30c

CATCHLINES FROM THE ADS

The most tremendous show on the funny-face of the earth!

* * *

1000 colossal comicalities! 1001 death-defying laughs!

* * *

The circus hits town!—right on the funny bone!

* * *

More fun than a circus! . . . Because it's got a whole tent-full of real circus thrills—plus (billing)!

* * *

Right this way, folks, for our biggest attraction in months!

* * *

He's in the circus now!

* * *

Here comes the circus! Featuring an infinite variety of dumb-founding feats performed with amazing aptitude by actual circus stars!

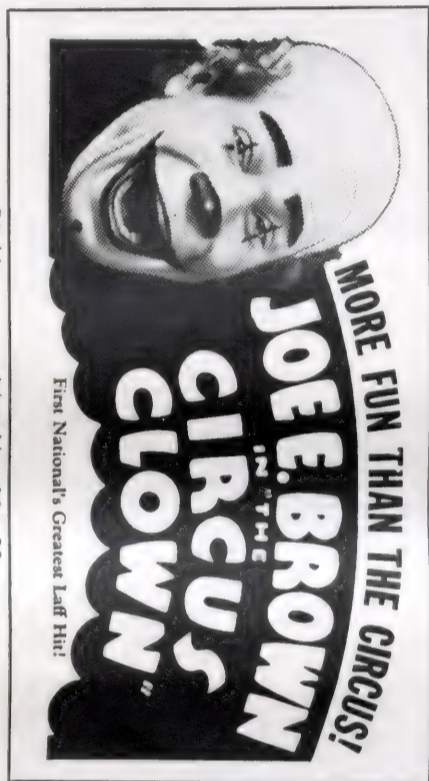
Joe as the easy mark for a bull-throwing knife-thrower! . . . AND A MYRIAD OTHER MARVELS NEVER BEFORE ATTEMPTED ON ANY SCREEN! . . .



392 Lines Mat No. 34—20c

THE CIRCUS CLOWN
A First National Hit

56 Lines Mat No. 35—20c



56 Lines Mat No. 38—20c

THE BEST JOE E. BROWN TRAILER FOR JOE E. BROWN'S BEST SHOW . . .

Here's the Copy:

It's Joe E. Brown Running wild In his most uproarious riot "THE CIRCUS CLOWN"!

And look who his playmates are! The lions are roaring themselves sick! The elephants are yelling! Even the hippo is happy!

He's a whole circus in himself! It's twice as funny As any Joe E. Brown picture!

Because you'll see two Joe's instead of one!

Look out below! He's the man on the flying trapeze!

Joe E. Brown In his happiest hit! "THE CIRCUS CLOWN"!

With pretty Patricia Ellis; It's the greatest laugh show on earth! "THE CIRCUS CLOWN"

A First National and Vitaphone hit!

FEATURING An Infinite Variety of Flabbergating FEATS Performed with Amazing Aptitude by . . .



AND THIS GLORIOUS GALAXY OF WORLD-FAMED CIRCUS STARS!

- THE FLYING CODONAS** in their astonishing act on the flying trapeze!
- POODLES HANNEFORD & Troupe** in death-defying equestrian feats!
- THE PICCHIANI FAMILY** in the most sensational tumbling act on earth!
- MAMIE WARD** . . . miraculous marvel of the flying rings!
- 40 PONDEROUS DEATH-DEFYING 1,000 PACHYDERMS LAUGHS**

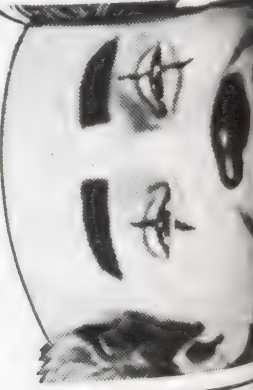
408 Lines Mat No. 31—30c

advertising

**HIS CLOWNING
ACHIEVEMENT!**



BROWN



T H E A T R E

**HERE COMES
THE CIRCUS**

With 1,000 Colossal Comicalities
1,001 Death-Defying Laughs
Honestly! A whole circus-full
of real big-top thrills brought
to the screen — featuring the
most convulsing clowns
on earth led by none other,
ladies and gentlemen, than —

JOEE.

**GALA
SHOW**

BROWN



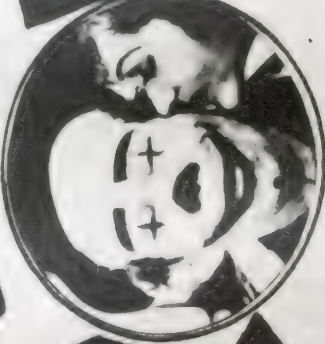
**HE'S A CIRCUS IN
HIMSELF** ..Yet He's Just
One of the Glorious Galaxy
of World-Famed Attractions!

**SEE! SEE! SEE!
THE FLYING CODONAS**
Amazing Aerialists
POODLES HANNEFORD
Astounding Equestrian Troupe
THE PICCHIARI FAMILY
Tumblers Extraordinary
MAMLEWARD
International Trapezists

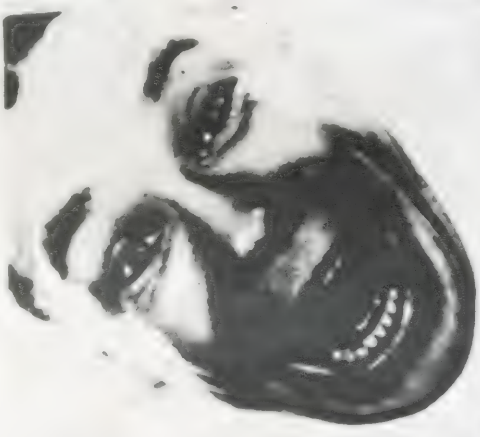
**THE MOST STUPENDOUS
SHOW ON THE FUNNY-
FACE OF THE EARTH!**

WITH THE MOST COMICAL
CLOWNS UNDER THE SUN—STAR-
RING THE GREATEST OF THEM ALL—

JOE.E.



BROWN



**Headin' For The Laugh Roundup in
First National's Great 300-Ring Laff Circus!
Under the Skilled Direction of Ray Enright!**

CIRCUS CLOWN

**SEE HIM INTRODUCE THE SEVEN BLUN-
DERS OF THE WORLD!
SEE HIM STAR IN THE BIG LAUGHTER-
NOON PERFORMANCE!
SEE HIM CAUGHT IN HIS OWN TRAP!
SEE THE LIOR!
SEE THE LIOR!**

The Greatest
Single Event
Since Human-
ity Learned
How To Laugh!

CIRCUS CLOWN

A First National Hit

With hundreds of real circus thrills!

THEATRE

147 Lines

Mat No. 25—10c

CIRCUS CLOWN

EXTRA!—ADDED ATTRACTION—EXTRA!
See the **MAN-KILLING LION** Put his Head in Joe Brown's Mouth!

And a Myriad Other Marvels in First National's Greatest Laff Hit!

318 Lines

Mat No. 24—20c

THE HERALD

It's actual size here—but you can't see the vivid colors. A real circus hand-bill! In black on six different shades of news-stock; blue, green, yellow, purple, red and orange. Bottom and entire back blank for your imprint. They're a set-up for circus atmosphere and big enough for posting on poles, or even in your lobby.

1M to 5M—\$3 per M; over 5M—\$2.75 per M.
AT YOUR EXCHANGE

EXTRA!
ADDED ATTRACTION
THE MAN-KILLING LION PUT HIS HEAD IN **JOE BROWN'S MOUTH!**
And 1001 Other Dumbfounding Wonders Including—
FLYING GODNAS
In astonishing flights from the flying trapeze!

THIS GLORIOUS GALAXY OF BIG-TOP STARS—

"PODLES" HANNEFORD & TROUPE Tests! In death-defying tests!

"PICCHIANI FAMILY" In the most sensational tumbling act on earth!

And those Pulchritudinous Favorites of the Talking Screen
PATRICIA ELLIS
DOROTHY BURGESS

MAMIE WARD Greatest of female trapeze artists, in spectacular mid-air extractions!

(I M P R I N T)

SPELL IT OUT WITH MARQUEE HANGERS



40-INCH PHOTO BLOW-UP



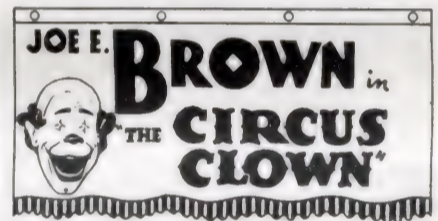
ABOVE Cut-out letters, grommetted for hanging, spell it for them across street, in your lobby, on your marquee, or anywhere where it's big enough to read. Each figure 20 inches high, and holding one letter. Series obtainable in two ways: Nine letters spelling "JOE E. BROWN" are yours for \$4.50; twenty letters, spelling "JOE E. BROWN CIRCUS CLOWN," may be had for \$6.25. Prepared in five brilliant colors, and intended for hanging, stringing, or mounting.

LEFT Circus head of Joe E., measuring 40 inches, available in black and white, \$2.50; hand-colored, \$3.85. Swell for marquee or lobby. This is a photo-enlargement.

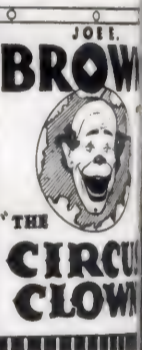
Both items available, F.O.B. New York, directly from:

AMERICAN
DISPLAY CORP.
475 TENTH AVENUE
NEW YORK CITY

BRIGHT BANNERS



BANNER (above)—For ends of marquee or instead of swinging signs under marquee. Canvas with stenciled lettering, 6 feet long—36 inches deep. \$2.40 each. On real satin—\$3.35 each.



BURGEE (right)—Two colors on fine duck, 20 x 30 inches—40 cents each.



VALANCE—Order to fit your marquee. In three brilliant colors on fine duck with sewn-on lettering—\$1.20 per yard. Two colors on silkolene \$1.70 per yard.

HOW TO MAKE 'EM STEP UP!



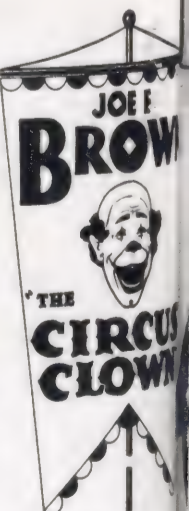
If the tent show angle will draw them, sketch shows how we'd do it on the front. Canvas and cheap striped awning material serve for atmosphere. Box-office is decorated like circus ticket-wagon with 3-sheet boards, one each side, to carry stills. See

above for special price on 40-inch overhead photo-enlargement illustrated. Station clown and barker on platforms for "live" action. 24-sheet cuts out figure of Brown for marquee flash. Music, balloons, and other atmospheric trims will help!



PENNANTS (left) Ready to be strung to any desired length. 12 by 30 inches—All-weather duck or felt material—\$1.65 per doz. of assorted colors.

(Right) Standards for sidewalk poles and marquees. 28 by 60 inches on all-weather duck or felt—\$1.65 ea. Cross-bar and pole—\$1.00 extra.



Color scheme throughout is red, white and blue, in keeping with circus atmosphere.

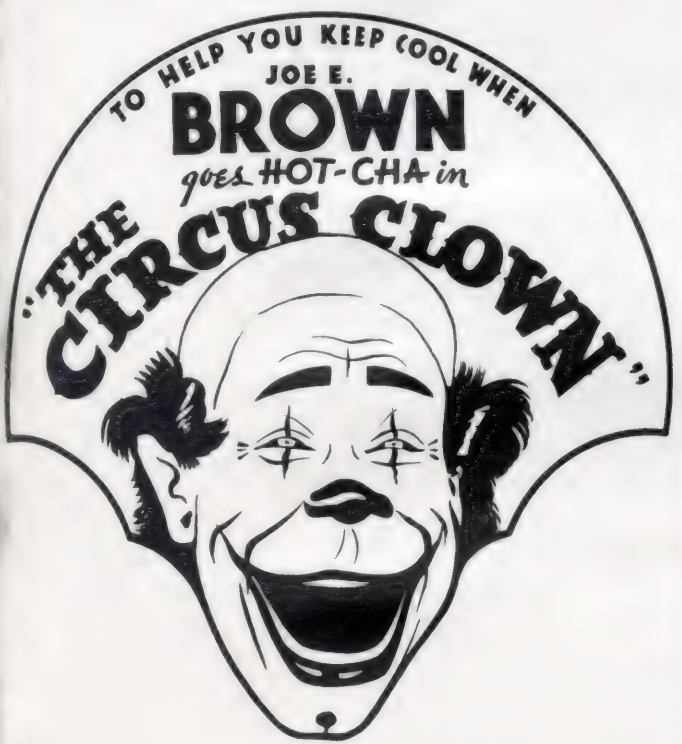
Order from M. MAGEE & SONS

140 Fulton Street

New York

8 CIRCUS NOVELTIES--TAKE YO' PICK!

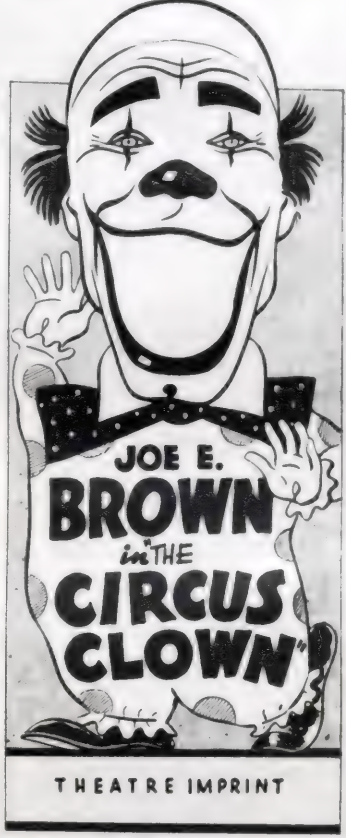
Hot Weather Fan



Plenty welcome when the hot summer evenings roll around. Mouth is die-cut to allow finger to go through to hold fan. Printed in colored ink on heavy

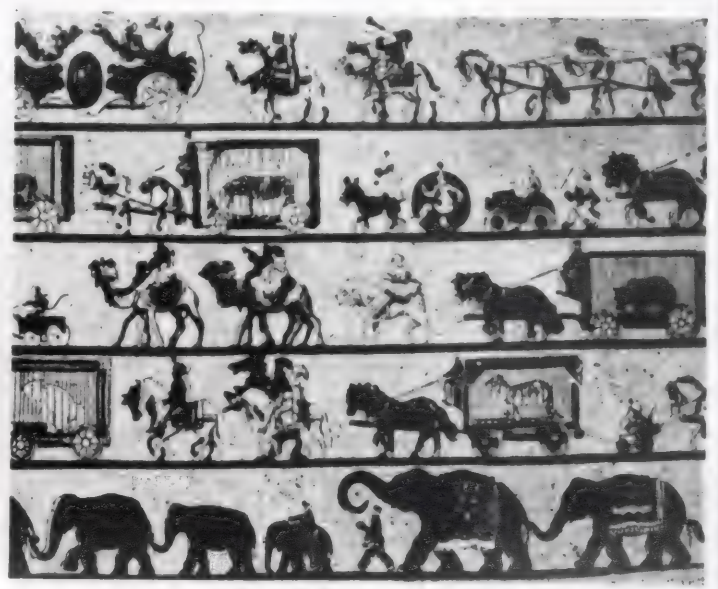
colored cardboard. 9 inches in height. Prices including imprinting are: \$6.00 per M; orders of 5M or over—\$5.50 per M; 10M or over—\$5.00.

Doorknob Hanger



In bright colored ink on heavy contrasting stock. 9 inches deep. Prices are \$6.00 per M; orders of 5M or over—\$5.50 per M. Including imprint.

Lobby Decoration



Brightly colored crepe paper, in designs illustrated, can be used effectively to decorate lobby and front in real circus atmosphere. Hang it from marquee, paper your lobby—it spells "Circus" in bright, colorful pictures. All the animals are included in five vivid colors of blue, green, yellow, red and white. Each roll of crepe paper is 20 inches wide and 7 feet long. Priced at 35c per roll. A whole parade in your lobby!

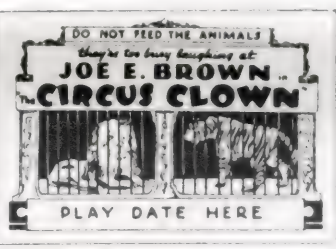
Circus Ticket



Give the whole town tickets to the circus. Illustration shows copy and actual size of ticket. Looks realistic, but can't be mistaken for anything but a novelty. Printed in colored

ink on colored stock. Prices including imprint are: 1M—\$2.50; 3M—\$2.25 per M; 5M—\$2.00 per M; 10M—\$1.50 per M. Serially numbered at slightly higher price.

Cracker Envelope



Envelope illustrated is 2½ by 3½ inches. Printed to resemble the animal cracker box. Buy or promote animal crackers from neighborhood grocer. Put one or two in an envelope and have a clown hand them out to the kiddies. Prices including imprinting are \$2.75 per M; orders of 5M or over are \$2.50 per M. It's great for lobby giveaways and for dealer counters. Figure it out—you'll find it cheap!

These novelties available directly from

ECONOMY NOVELTY COMPANY
239 West 39th Street
New York City

All orders will be shipped within 24 hours after receipt of requisition.

TIRE AND BUMPER ACCESSORIES



Order both tire cover and bumper streamer from **CLUFF FABRIC PRODUCTS**, 15 West 55th Street, New York City

(A) Tire Cover
On heavy durable cardboard with a rubberoid slip cover. Prices are: Singly, 45c each; quantities of 10 to 49—40c each; 50 or over—35c each. Add \$2.50 for imprinting to orders of less than 100. Over 100, imprinting free.

(B) Bumper Strip
Prices are: Singly—18c each; 10 to 49—17c each; 50 or over—15c each.

BALLOONS—ALL PURPOSES



any place where public events are held. Drop them from a tall building into the business section of town, announcing that a pass will be attached to a number of them.

Illustrated copy on one side of balloon and theatre dates and imprint on other. Price is \$10.25 per M, including imprint.

Possible uses for balloons are unlimited. Dress your lobby with them. Hang them from your marquee. Hand them to all kids attending matinees. Let them hang at the ball park or

Order directly from **THE TOY BALLOON COMPANY**, 202 East 38th Street, New York City

Lead-Off Story

Joe E. Brown Will Come To Town With "The Circus Clown"

With all its color, its action, its blare and heraldry, the circus—both as seen in the ring and as lived behind the tent drops—will be shown on the screen of the Theatre, where Joe E. Brown will appear in the First National picture "The Circus Clown," on

One of the greatest comedians in the history of filmdom, who has actually lived the life he depicts, for Joe E. Brown was a circus acrobat as a boy, Brown has been given a vehicle that allows his marked talents full sway, and, supported by an exceptionally capable company, including the entire cast of the Al G. Barnes circus, he brings to his audience a screamingly funny comedy that is replete with love interest, thrills and action, and which at times has touches of pathos that stop the laughter with a hint of tears.

Patricia Ellis plays the leading feminine role opposite Joe and is the aerialist with whom he finally falls in love, although when he first joins the circus he is madly infatuated with a bareback rider who is a female impersonator. This love affair makes him the butt of no end of jokes until he finally discovers that his enamorata is a man.

The romances are badly tangled, for the bareback rider, a part played by Donald Dilloway, is in love with Dorothy Burgess, in the role of a lion tamer. To cover up his own treachery he leads the husband, Harry Woods, the knife thrower, to believe that Joe is his wife's lover, which makes it hot for the star. Joe's own misfortunes make for the hilarity of the comedy.

Others in the cast include Gordon Westcott, Ronnie Coshly, John Sheehan, Spencer Charters, Tom Dugan, Earl Hodgins and Bobby Caldwell, in addition to the host of circus performers.

The story and screen play were written by Bert Kalmar and Harry Ruby while sparkling dialogue was injected by Paul Gerard Smith. Ray Enright directed.

Star Story

Joe Brown Greeted By Elephant He Fed Thirty Years Ago

Joe E. Brown claims that the story that an elephant never forgets is true, and that he proved it while working on his latest First National comedy, "The Circus Clown," which comes to the Theatre on

In one of the scenes, ten elephants take part. Joe wandered



JOE E. BROWN

star of
"THE CIRCUS CLOWN"

now at the Strand

Mat No. 11
10c

by to watch the proceedings and one of the big fellows thrust out his long trunk, caught Joe by the shoulders and drew him close. Then the elephant stuck his trunk in the pocket of Joe's coat. Joe stepped back in amazement and studied the animal.

S. L. Cronin, the circus manager, told him the elephant was "Alonzo," formerly used with the Floto circus. Alonzo had been a favorite of Joe's back in 1904 when the screen star was a performer in the Floto Circus and he had devised the trick of hiding peanuts in his coat pocket and standing just beyond Alonzo's reach. The big fellow had learned to draw him close in order to hunt for the nuts.

Thirty years after Joe had last seen the elephant, Alonzo had remembered Joe and the trick of the hidden peanuts. Joe saw to it that Alonzo was supplied with plenty of peanuts.

The supporting cast of Joe's picture includes Patricia Ellis, Gordon Westcott, Dorothy Burgess, Donald Dilloway and a score of famous circus performers.

Production Story

Joe E. Brown Gets Seasick Smoking In Circus Film Scene

Joe E. Brown was a sick man one day during the filming of his latest First National comedy, "The Circus Clown," which comes to the Theatre on

It was the plain old boyhood seasickness from tobacco smoking. Joe never smokes ordinarily. But in one picture sequence in which he plays the part of his own father, he was not only required to smoke a pipe, but to show great pleasure in doing it.

By the time the scene had been taken seven times, for various angles and close-ups, Joe was pale and shaky, and the minute the scenes were completed he crawled out from under the tent of the Al G. Barnes circus, where the picture was being photographed, and heaved up a great sigh among other things.

"Just like the first time I swiped the old man's corn cob," said Joe.

On The Cast

Dorothy Burgess In Mean Roles Often Gets "Dirty" Looks

Dorothy Burgess, now appearing in "The Circus Clown," Joe E. Brown's latest picture for First National now showing at the

Theatre, and one of the most successful actresses in Hollywood, sometimes gets "dirty" looks from film fans.

This, strangely enough, is a compliment to the acting of the young lady, for it's a direct result of the fact that Dorothy invariably is cast in the role of a mean woman.

"I'm afraid," Dorothy confided, "that people think I'm the same in real life as I am on the screen. I'm always the 'meanie' of the picture and when people meet me in real life they give me the strangest looks."

The Man on the Flying Trapeze



Ah, but what's that gal doing there with him? She's just adding to the many merry moments in First National's latest comedy, "The Circus Clown." The girl is Patricia Ellis and behind the clown man is the very funny Joe E. Brown, who is at his very funniest in a laugh riot. The film will be shown at the Strand Theatre next

Mat No. 4—20c

On The Cast

Noted Circus Performer In Cast Of Latest Joe Brown Comedy

There is a most unusual part in Joe E. Brown's latest First National comedy, "The Circus Clown," which comes to the Theatre on picture was photographed for most part at the winter quarters of the Al G. Barnes circus, in addition to the regular troupe there are a score of more famous circus performers who

PATRICIA ELLIS

in the cast of

"THE CIRCUS CLOWN"

at the Strand

Mat No. 12—10c



small parts or will be seen in the circus sets which act as a background for the comedy action.

Prominent among the circus folk are "Poodles" Hanneford, famous bareback rider; Al Ward, chief of the Flying Trapeze; The Clarkonians and the Cordona Family, all aerialists; Ruby Woods, the trapeze artist; Dolly Jacobs, the girl with the iron jaw; Bill Kling, still in the Spud) Redrick, noted band leader and several famous clowns, including Milt Taylor, Curley Taylor, Pat Kling, Jack MacArthur, and many others.

The famous menagerie is a part in the performance of the "props" and other things for the picture depicts the life of the circus.

Patricia Ellis is Joe E. Brown's leading lady with Dorothy Burgess, Donald Dilloway, Gordon Westcott, Charles Wilson, Harry Woods in important parts. Still others include such well-known players as Ronnie Tom Dugan, Earl Hodgins, Bobby Caldwell.

The picture is based on a hilarious story and screen play by Bert Kalmar and Harry Ruby and directed by Ray Enright.

Production Story

Big Beefsteak Stirs Balking Lions Into Action For Picture

The director's cry, "Action!" means nothing to lions before a motion picture camera, but a most effective method of getting the beasts into action has been found.

One merely dangles a side of beef before the cage of the jungle king and then—instantly—there is more real action than any motion picture director hopes for.

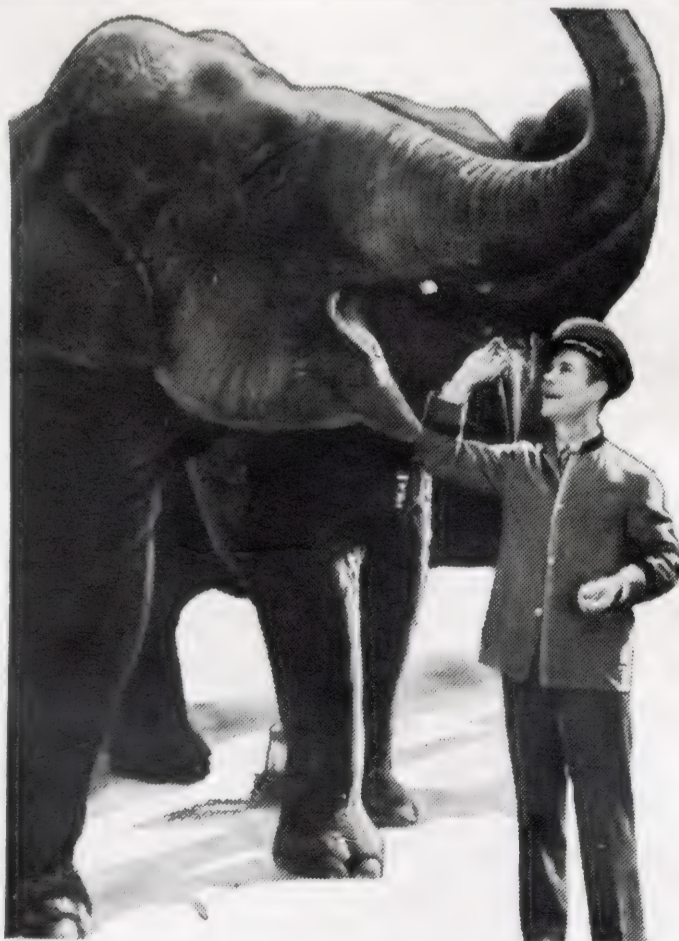
This interesting manner of producing action came into use during the filming of Joe E. Brown's latest First National picture, "The Circus Clown," which comes to the Theatre on

The company was on location at the Al G. Barnes circus winter quarters near El Monte, Calif., and Joe was to be photographed before one of the cages containing the lions. Director Ray Enright didn't like the background of sleeping lions and a circus attendant stepped forward to remedy the defect.

He attached a large piece of raw steak to a pitchfork and waving it back and forth near the rungs of the cage, soon had all the animals in spirited action. The sequence was promptly photographed with the "action background" working perfectly.

The supporting cast of the picture includes Patricia Ellis, Gordon Westcott, Dorothy Burgess, Donald Dilloway, Charles Wilson and a score of noted circus folk. The picture is based on the hilarious comedy by Bert Kalmar and Harry Ruby and directed by Ray Enright.

Elephants Never Forget



They never forget a funny man and this scene shows them laughing their appreciation of Joe E. Brown for the many laughs he gave them in "The Circus Clown," First National's hilarious comedy, coming to the Strand. Patricia Ellis, Dorothy Burgess and Gordon Westcott head the supporting cast.

Mat No. 3—20c

Review

Joe E. Brown Is Real Biot Of Fun In New Film "Circus Clown"

Joe E. Brown has come into his own, as one of the few great comedians of the screen.

Those who have liked him have always felt his potentialities of greatness. Those who have thought that he was funny simply because nature had provided him with an extraordinarily large and mobile mouth, need only to see him in the new First National Picture "The Circus Clown", which opened last night at the Strand Theatre, to acknowledge their error. For in this hilarious comedy he "has everything".

It is a great show. It is a complete circus, serving as the background for the comic. It is farce comedy, but beneath the farce is a real story, replete with love interest, thrills, excitement. The children loved it—so did the grown-ups.

Joe E. is at his comical best when he has plenty of "stunts" to perform, and "The Circus Clown" is filled with them. He has a brush with a lion, in which, incidentally, he nearly lost his life; his escapades on the flying trapeze; his being made the object of a knife thrower's jealousy; his experiences with hyenas, elephants, the chimpanzee, all are thrilling, and all are funny.

Joe is the boob property boy of the circus, the butt of everyone's jokes. His love affairs are as funny as the rest, even his infatuation for the female impersonator whom he thinks is a woman.

Joe E. started as a circus performer before he was nine years old; he gives evidence every minute of the picture that he has not forgotten it. Incidentally, he reveals himself a remarkable acrobat. Never has he had so great an opportunity as that which Bert Kalmar and Harry Ruby have written for him in this picture.

Pretty Patricia Ellis, in the leading feminine role, playing her part "straight" is an excellent foil for Joe, while Dorothy Burgess gives a clever performance as the wife of the knife thrower who is in love with a bareback rider. Donald Dilloway, as the bareback rider who is also a female impersonator, brings howls of laughter by encouraging the infatuated Joe to make love to him under the impression that he is a woman.

Others in the cast who do excellent work include Gordon Westcott, Charles Wilson, Harry Woods, Ronnie Cosby, John Sheehan, Spencer Charters, Tom Dugan, Earl Hodgins, Bobby Caldwell, and a score or more famous circus performers who take part in the picture.

Ray Enright, the director, has handled the picture with unusual skill, and sparkling dialogue has been inserted by Paul Gerard Smith.

First National has provided Joe E. Brown with a great vehicle that is clean, funny, fast and clever. It will please everyone who likes a circus and has a sense of humor, which means practically everyone who sees it.

Patricia Ellis



Supporting Joe E. Brown in his funniest picture to date. We mean First National's "The Circus Clown," which is coming to the Strand Theatre.

Mat No. 5-10c

FREAK FACTS . . . ABOUT FILM FAVORITES

HIS CAREER
 BORN IN HOGGATE, OHIO - JULY 28TH, 1892
 GRAMMAR SCHOOL AT T. LEDO, OHIO
 RAN AWAY FROM HOME - FOR CIRCUS AT 9
 CLOWN WITH FIVE MARV. LOUS ASHTONS
 SAN FRANCISCO MI. VAUDEVILLE IN 1907
 BREAKS LEGS, WHEN HEAD-CROBAT LETS HIM FALL
 TRIED OUT PROFESSIONAL BASEBALL
 OWNS JOE E. BROWN'S - BASEBALL STARS
 IN MUSICAL COMEDY BU - LESQUE -- THEN
 THE M - VIES
 HAS ONE - WIFE AND
 THREE - ICE KIDS.

DOROTHY BURGESS
 LIKES TO WALK ON STILTS FOR EXERCISE

PATRICIA ELLIS
 ONCE ENROLLED IN A NEW YORK HOSPITAL FOR TRAINING AS A NURSE BUT QUIT IN TWO WEEKS!

DONALD DILLOWAY
 WHO IMPERSONATES A WOMAN IN "CIRCUS CLOWN" MADE HIS DEBUT AS A SINGER AT THE AGE OF 12.

These stars are all appearing in First National's hilarious comedy, "The Circus Clown," coming to the Strand Theatre.

Mat No. 10-20c

Star Story

Opening-Day

Shoot First Scene Last So Joe Brown Can Get Hair Cut

The last scene filmed on Joe E. Brown's new First National comedy, "The Circus Clown," now showing at the Strand Theatre, is the first to be seen when the picture is flashed on the screen.

It is generally known that motion pictures are not filmed in the continuity of the story, but this marks the first actual case when the final scene photographed is the very first scene in the film.

The reason for this peculiar arrangement is quite simple. One of the earliest sequences in the picture reveals Joe as a circus performer of yesteryear, with the short-cropped haircut in favor at that time.

Because the later scenes disclose Joe with longer hair, it obviously followed that the scenes revealing his abbreviated locks would be taken after the others.

The picture is based on the hilarious comedy by Bert Kalmar and Harry Ruby. In the supporting cast are Patricia Ellis, Gordon Westcott, Dorothy Burgess, Donald Dilloway, Charles Wilson and many famous circus performers. Ray Enright directed.

On The Cast

Dilloway Is Taught Bareback Riding by Famous Circus Man

Donald Dilloway is one of the best horseback riders in the cinema colony, yet he had to take riding lessons for his part in Joe E. Brown's latest First National comedy, "The Circus Clown," now showing at the Strand Theatre.

The reason was that he has the part of a trick rider and had to do his stunts bareback. The picture was filmed on location at the Al G. Barnes Circus winter quarters near El Monte, Calif., and Donald's instructor was none other than the famous "Poodles" Hanneford, one of the best known trick

Joe E. Brown's Big Circus Comedy At . . . Theatre Today

Joe E. Brown, the famous awning-lipped comedian, will be back in town today, appearing on the screen of the Strand Theatre in his latest First National comedy, "The Circus Clown."

Joe is now back to his first love, for he started his career at the age of nine with a circus and traveled with it for several years before he gave it up to become a baseball player and later a theatrical and screen performer.

Once famed as an aerialist, Joe is said to perform almost entirely under the "Big Top" at the winter quarters of Al G. Barnes Circus, near El Monte, Calif., where the company spent several weeks on location.

The circus is used throughout as a background for the hilarious stunts of the picture, which, however, has its own well-defined plot and romance. The picture deals with the intimate life of the circus folk behind the scenes and also during the giving of a show. The tangled love affairs of the circus folk come into play, in which Joe becomes so involved that his plight becomes ludicrous.

Patricia Ellis has the leading feminine role opposite Joe while others in the cast include Dorothy Burgess, Donald Dilloway, Gordon Westcott, Charles Wilson, Ronnie Cosby, Spencer Charters and Bobbie Caldwell, as well as a score or more of famous circus performers.

The story and screen play are by Bert Kalmar and Harry Ruby with additional dialogue by Paul Gerrard Smith. Ray Enright directed.

bareback riders in the world. The noted circus performer also plays in the picture and between scenes put Dilloway under intensive training.

Others in the supporting cast of the picture include Patricia Ellis, Gordon Westcott, Dorothy Burgess, Charles Wilson and a host of famous circus performers. Ray Enright directed the picture from the screen play by Bert Kalmar and Harry Ruby.

Joe E. Brown Will Retire if Not Hurt Making Film

He Considers Injuries Such as He Received in "Circus Clown" Necessary to Action

By Carlisle Jones

If the time ever comes when Joe E. Brown finds himself making motion pictures without occasionally getting hurt during the process, he says he will know it is time for him to retire.

Joe feels that minor injuries and the chance of more serious ones are necessary risks in the filming of the kind of screen comedies he wants to make.

All of Joe's roles are strenuous. He is not a "drawing-room" comedian. His pictures are crammed with action, explosions, wrecks, wild animals, acrobatics and other forms of violence and he is, of necessity, in the middle of it all.

Joe's career has been like that from the first. He joined a circus when he was eight years old and broke his jaw the first week away from home. He has been breaking bones and absorbing bumps ever since. Even Joe has lost count of the number, but the list includes a cracked vertebra, more commonly known as a broken back, broken ribs, legs, arms, toes, fingers, nose and jaw. Under an X-Ray Joe is just a patchwork of mended bone tissue.

Hurt in Every Picture

Joe has been hurt in almost every picture he ever made and some of his injuries have been funny as well as dangerous. He fell from a surf board while making "You Said a Mouthful" and complicated the old injury to his back. He later spent several weeks in a hospital having the double damage repaired.

Early in his talking picture career Joe dove into the First National lake for the picture "Little Johnny Jones." He didn't come up. When he was finally fished out it was found that he had cracked his head on a sunken piling and was momentarily unconscious. Director Mervyn LeRoy fainted when Joe was dragged to the surface.

If his latest picture, "The Circus Clown," which comes to the Strand Theatre on Monday, is a criterion, Joe has a long career ahead of him. In the making of that picture, one of the most dangerous he has ever undertaken, Joe was hurt several times. It was a real test of his courage and his stamina.

First of all he broke a finger. Next he received painful bruises in an amusing fashion, when he misjudged his distance on the swing back of a trapeze and hit the seat he intended to sit on with the small of his back. These damages were repaired on the spot, the first with tiny splints and the second with arnica.

Attacked Twice by Lion

Then a presumably tame lion found Joe's head inside his jaws and clamped down, not too lightly. The result was a couple of painful tooth marks, one on Joe's nose and one near his ear.

Two days later the same lion turned unexpectedly on the wide-mouthed comedian and ripped his right arm with his claws. Stitches were necessary to repair that damage.

But all of these things are considered a part of the day's work for a screen comic by Joe. In each instance he returned to work immediately after receiving treatment for the injuries. Tetanus serum was necessary after the lion scratch and a slightly infected finger followed.

All told, Joe found plenty of use for the first aid man assigned to his set while making "The Circus Clown." There is always a first aid man on hand when Joe E. Brown is working.

The actor figures that a circus and stage acrobat and a stage and screen comedian, who is not of the drawing room type, just has to expect these accidents. They are welcomed by him as evidence that he is not slipping—that he has not "softened up."

He says he will retire when he finds he is no longer risking injury in the making of a picture. But with the record what it is with "The Circus Clown" Joe E. Brown appears to have a long screen life ahead of him.

In this picture Joe E. starts in as a circus prop man and winds up as a famous trapeze artist. Patricia Ellis is his leading lady while others in the cast include Dorothy Burgess, Donald Dilloway, Gordon Westcott, Charles Wilson and Ronnie Cosby. Ray Enright directed from the story and screen play by Bert Kalmar and Harry Ruby.

The Two Kings



King of the jungle and the king of comedy get together in one of the most uproarious scenes ever filmed. It all happens in Joe E. Brown's latest First National comedy, "The Circus Clown," which is now playing at the Strand Theatre. For a real laugh, don't miss Joe's roaring contest with the lion. It's a scream!

Mat No. 2-20c

To Kiss a Girl Is "Squash a Beetle" in Circus Slang

Joe E. Brown, Star of "Circus Clown", Explains Vernacular of Big Top

By Bob Hussey

A CANARY doesn't sing. Beef isn't meat. You can't drink a highball. Squash isn't a vegetable. A beetle isn't an insect. These amazing facts came to light during the filming of Joe E. Brown's latest First National picture, "The Circus Clown", which comes to the Theatre on

Filmed "on location" at the Al G. Barnes Circus winter quarters near El Monte, Calif., the astounded motion picture players discovered that an entirely different language is spoken "under canvas".

The argot of the circus is unique, unlike that of any other branch of the theatrical and entertainment world.

Joe E. Brown, being a former circus performer, knows all about it. It was, therefore, with considerable relish that he enlightened Patricia Ellis, Gordon Westcott, Dorothy Burgess, Donald Dilloway, Charles Wilson and other screen players engaged in the picture.

In the world of the tanbark circle, for instance, "beef" isn't meat, nor for that matter is a "butcher" one who sells meat. "Beef" is a complaint, and a "butcher" is a leather-lunged merchant of refreshments.

When a Highball Is Not

A "highball" isn't a drink, it's a signal given when the circus is all loaded and ready to move. A "canary" isn't a bird, but an informer, one who tells tales out of school.

Women are "beetles". To "squash" a "beetle" means to kiss a woman.

Slang isn't slang at all in the circus world. "Slang" means a watch chain. The expression "dog joint" and the words "duck," "ape," "monkey" and "gander" have no connection with animals.

A "dog joint" is the stand where frankfurters are sold; "duck" means to leave or depart; "ape" means to advertise or publicize; a "monkey" is a victim of a practical joke, and "to gander" means to look. Nor is a "seal" just that. A "seal" is a person who performs the high-diving act.

A "windjammer" isn't a sailing vessel, but a member of the band. The "first of May" isn't a date. It's a person, a newcomer to the work, a novice. A "fake" is not a fraud; it means an unexpected blow.

There is nothing about a "Duke" connected with royalty. The word means to applaud vociferously and a "Dukey book" is a book of coupons redeemable in the lunch wagon or dining car.

"Annie Oakley", "Auguste", "Benny", "Big Tom", "Dick", "Dolly", "Jenny", "John Orderly", "Oliver" and "O'Day" all sound like names of people, but they're not. An "Annie Oakley" is a free pass to the show; "Auguste" refers to any French clown; "Benny" is an overcoat; "Big Tom" is the

Stop Kidding, Joe! We Know You!



No sir, you can't fool us by changing your costume. We can recognize Joe E. Brown in any disguise. Even when he plays the part of "The Circus Clown," which incidentally is the title of his new First National laugh-hit. Above you see five camera studies of Joe from the picture, appearing as five different characters with nothing up his sleeve. Clever, huh?

Mat No. 20—30c

stuffed-cat used in the ball-throwing game; "Dick" is used to designate any plainclothes officer; "Dolly" is a small portable derick; "Jenny" is really a merry-go-round; "John Orderly" is a command to hurry; "Oliver" means an officer; and "O'Day" isn't an Irishman, it's the manner in which "dough" (meaning money) is pronounced in pig-latin.

When Change Is Forgotten

A "silk hat" is an egotist and "shortcake" means change forgotten by a ticket purchaser.

The "iron jaw" of a circus is the person who is suspended in the air by the teeth. An "ink stick" is a fountain pen, and a policeman is a "button".

"Star backs" are not All-American football players, but are reserved seats. "Strides" are trousers and "weeds" means to distribute sparingly.

"Trappers" handle the performing horses while "traps" means the equipment of the drummer in the band, or any paraphernalia. Handkerchiefs are called, in dainty

fashion, "wipes", and he who possesses "swell pipes" is gifted with good vocal powers.

A "mitt camp" is the tent and "socks" refer not to hosiery but to punches. "Mortgage" means mortgage; "rag" means tent and "shanty" means a triceratops.

A "razor back" is not a laborer who loads and unloads the train. Being "behind the trade" means passe, and "under the banner" is to be penniless and destitute. A "century" is a hundred years, but a hundred

Lion Tries to Swallow Joe Brown, Mouth and All

Scared Animal Bites Comedian in Stunt Scene During Filming of "The Circus Clown"

FILMING stark drama isn't the least bit dangerous for the players, but the making of a laugh-provoking scene often entails risk of life or limb.

This fact was revealed when Joe E. Brown, working on location for his latest First National picture, "The Circus Clown", which comes to the Theatre on _____, narrowly escaped death, or at least, serious injury.

The studio workers were situated at the Al G. Barnes Circus winter quarters at El Monte, about thirty-five miles from Hollywood. Under the huge "big tents", row upon row of huge studio lights blazed down on the tanbark circle and carnival scene.

In near array for the inspection of the supposed visitors, were many cages of animals. Tigers roared their lusty disapproval of the strong light beams, hyenas squealed in fear at the commotion, monkeys jibbered and squeaked.

No noise issued from the cages of the lions. The kings were silent, sulky, annoyed.

Frightened by Explosion

It was into one of these lion cages that Joe E. Brown crawled to tussle with one of the big beasts. He was to fondle and maul it, as part of the comedy script. The lighting had been arranged, the cameras were ready.

The lion's trainer stood close by, making assuring statements regarding the tameness of the animal. There was a tense silence among the film workers, broken only by the laughter that greeted Joe's statement when someone said the lion had been raised on milk.

"So was I," exclaimed Joe, "but I eat meat now."

The cameras started and as Joe petted the animal to instill confidence, the lion seemed to become friendly.

The screen star had to draw back the lion's head and open wide its mouth.

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This was filmed without flaw, the studio workers were holding their breaths. It was a tense moment.

At that moment—an explosion!

Next to the cage one of the large electric light bulbs, probably as a result of overheating, had burst into bits with a sound like a shot.

The animal reared back in fear, its mouth wide open. There came a terrific roar.

The Show Must Go On

Joe tried to hold the big fellow and continue with the scene. The lion snapped at Joe's face. The comic quickly drew back his head, but not quickly enough to escape the lion's teeth.

Joe pulled back toward the cage door, his hands at his face. The cage door was hurriedly opened and Joe leaped out.

One of the lion's teeth had made a slight scratch beside Joe's nose, the corresponding tooth on the lower jaw had inflicted a deep cut near Joe's ear. The first aid attendant hurried up.

"You can't blame that fellow," Joe said as he indicated the lion. "The noise frightened him."

Sid Hickox, the cameraman, came to Joe's side. "Are you hurt?" he asked with anxiety.

"No," said Joe reassuringly. "I can take it."

"Well," the cameraman said, "I kept the cameras turning all the time. Boy—will that make a close-shot?"

"Close shot?" asked Joe. "That, my friend, was what is known as a close shave."

With his wounds properly treated and new make-up applied, Joe climbed back in the cage with the lion.

Lights were turned on. The director called for action. The cameras started turning once again. The scene was resumed. The incident was dismissed.

Others in the cast of Joe's picture include Patricia Ellis, Gordon Westcott, Dorothy Burgess, Donald Dilloway, Charles Wilson and a score of famous circus folk. The story and screen play are by Bert Kalmar and Harry Ruby.

Meet the Clown



Joe E. Brown goes circus man for his fans in his latest First National hit, "The Circus Clown," coming to the Strand on Thursday.

Mat No. 7—10c

Pat Ellis Pats Bad Lion and Makes Him Like

Feminine Lead in "The Circus Clown" Gets Thrill in Making Picture

PATRICIA ELLIS has fulfilled a life-long ambition. Ever since Patricia was a little girl and was taken to the circus in Madison Square Garden, New York, she has wanted to be one of the girls who climb up to the top of the tent and back and forth on a trapeze bar.

Patricia's destiny was the show business. She went to Hollywood before the footlights, and, working her way to special notice, she was called to Hollywood for the movies. She had nearly forgotten her earlier dream when she learned that she had been cast opposite Joe E. Brown in "The Circus Clown," a First National picture which comes to the Theatre on _____.

"Was I thrilled?" she said, sitting in her pink tights on a prop in the big tent of the Al G. Barnes circus at its winter quarters in El Monte, Calif., where most of the scenes for the picture were taken.

Pupil of Mamie Ward

"You know, I've been out here for two weeks—came out ahead of the rest of the company to learn something of the trick it takes to do this kind of work. Mamie Ward has been teaching me."

"The first few days," continued Pat, "were spent in learning how to grab the trapeze, how to hold it, how to swing back and forth suspended from the knees."

"My muscles ached each night, my legs were tired and I raised enough blisters on my hands to last a lifetime. Then after I knew the so-called 'ground work' they let me go up high. There's really nothing to fear. Underneath there's a huge net and if one slips accidentally there's not much chance to get hurt."

"It's loads of fun, really despite all my sore muscles and blisters! I would really like to be a circus performer. There's something fascinating about the big tent, the menageries and everything."

Petted the Wrong Lion

"But then," she added thought-

fully, "I would have to know something about lions."

"There's a lion here named Roscoe, who plays in the picture as tame as can be and is a real all of us. I was petting him when the wardrobe mistress came away for a fitting. When I turned I went back to the cage and reached through the bars and started to stroke the lion's head. It was Roscoe."

"Then one of the animal men came along and yelled at me to get away from the cage. I was so startled I jumped and it was lucky I did."

"It seems that while I was there they had taken Roscoe to the part of the tent for his cage. I had moved another lion's cage into the space."

"They told me later that the lion I was stroking was a mite, the worst lion they had. He didn't even growl at me. I think he liked it."

In "The Circus Clown" Patricia is "the girl on the flying trapeze" with whom Joe E. Brown falls in love. Others in the cast include Dorothy Burgess, Donald Dilloway, Charles Wilson, Harry Ruby and Ronnie Cosby. Ray McCord directed from the screen play by Bert Kalmar and Harry Ruby.

Joe E. Brown Fought Way From Circus to Success

Famous Comedian Had Bitter Battle Before Reaching Stardom in Pictures

HOLLYWOOD points to Joe E. Brown as the perfect example of the typical American success story—the story of the self-made man.

No story ever written about a hero who reaches position and wealth after years of struggling and suffering has a live counterpart who more aptly fits the description than Joe E. Brown, the popular screen comic, now appearing at the Theatre in his latest First National picture, "The Circus Clown".

Leaving his home and family before his ninth birthday to join a circus, Joe experienced five years of brutal beatings, long grueling hours, and many days when he had little to eat.

Falls from tent tops and trapeze swings during aerial practice left their marks on Joe E. Later he learned the hard life of troupers making one-night stands, and of stranded vaudeville and carnival outfits. He has been a big league baseball player, too, a burlesque actor, everything connected with the theatre.

During those trying years Joe carefully concealed from his parents the hardships he endured.

He went his way alone and when success did come, it came quickly.

He found himself a hit in "Listen, Lester." Then came "Jim Jam Jams," "Captain Jinks of the Horse Marines," "The Greenwich Village Follies" and other musical shows. Later he entered the movies, in the silent days, making his cinema debut in "Hit of the Show." Slowly and surely he climbed on to his present success.

Joe is now in the position of being able to look back on the past and laugh. He isn't bitter about it. He holds no hate in his heart even for the acrobat who deliberately let him fall and break his leg when he didn't learn his act quickly enough.

Now, when he has climbed to the top of cinema success, Joe has returned to his first love, the circus, for "The Circus Clown" was filmed under the Big Top, most of the picture being taken at the Al G. Barnes Circus winter quarters near El Monte, California.

The supporting cast includes Patricia Ellis, Gordon Westcott, Dorothy Burgess, Donald Dilloway, Charles Wilson and others.

Big Menagerie Used In Joe Brown Film

A complete menagerie was filmed in a picture that isn't an animal picture, although it has a circus background. The picture is Joe E. Brown's latest First National comedy, "The Circus Clown," which comes to the Theatre on

There were used 20 elephants, 17 zebras, 15 camels, 27 lions, 22 tigers, 19 monkeys, and an assortment of exhibits. All in all, a real zoo!

Because of Joe's circus background and love of the tanbark circle life, all the color and atmosphere of the circus world were captured in the filming.

She's Crazy Over Horses



From the moment pretty Patricia Ellis says giddap, things start moving at a merry clip in First National's hilarious comedy, "The Circus Clown," starring Joe E. Brown. This picture affords Joe the chance to clown his way through more uproariously funny situations than ever before. The film opens at the Strand Theatre on Friday.

Mat No. 18-20c

Animals Halt Film Work by Noisy Interruptions

Picture Company Has Tough Job Recording Dialogue for "The Circus Clown"

CIRCUS animals are behind the times. They don't realize for example, that silent pictures have gone their way and that "talkies" are here.

This fact became evident at the Al G. Barnes Circus winter quarters near El Monte, Calif., where Joe E. Brown went on location for the filming of his latest First National picture, "The Circus Clown," now showing at the Theatre.

The greatest difficulty encountered during the filming of the picture was the off-stage noise supplied by the animals, the noise serving to drown out the dialogue, raise havoc with the recording microphones and thus necessitating the continual repeating of scenes.

One particular scene was interrupted four times because the whippet racing dogs nearby decided to bark loudly when their mid-day meal was not delivered promptly.

The jabbering in the monkey cage furnished noises that had to be eliminated before continuance of shooting, but until the animal trainer had been delegated to take his charges away from the microphone range, filming was at a halt.

Had to Bribe the Beasts

The laughing hyenas, accepted as the barometers of the circus because of their peculiar sounds before a storm, were responsible for ruining several "takes" when a rainstorm was in the offing.

Trained seals are trained in all respects except to keep quiet. Their queer honk-honk noises continued without interruption until a huge shipment of fish was obtained and then, while the seals quietly feasted at their banquet, scenes were photographed and recorded.

The braying of the zebras furnished another sound problem during the making of the comedy. Needed in the background of a certain sequence, they apparently resented being out of focus. A few bales of hay distributed among the striped fellows brought a lull in their vocal complaints and the cameras again turned.

Joe had one scene with a hippopotamus. It was difficult enough

to get the shot photographically without the added burden of sound interference, but "Lotus," Miss Hippo, was determined to grunt raucously each time Joe's dialogue was being recorded. Some tasty sugar buns, furnished the animal just before each "take," was the bribe for silence.

In scenes where lions were being photographed, huge bones were given the beasts to keep them quiet. The neighs of the performing horses also required no small amount of ingenuity to eliminate. It was found that horses resorted to the loud sounds only when they were standing still — and that solved itself easily. The horses, during the filming of a scene, were kept moving.

Elephants Flapped Ears

Joe was in a scene with ten or

twelve elephants. The giant beasts, the sound recorders were told, could be counted upon to remain quiet.

While the scene was being taken, however, some flies gathered on the elephants' heads and the flapping of the big animals' ears gave slap-slap sounds that ruined the "take". Someone knew of an insecticide that did the trick and after the elephants had been treated with the fly-shooing fluid, the scene went on without interruption.

The supporting cast of Joe's picture includes Patricia Ellis, Gordon Westcott, Dorothy Burgess, Donald Dilloway, Charles Wilson and a score of famous circus performers. Ray Enright directed the picture from the hilarious comedy by Bert Kalmar and Harry Ruby.

Famous Circus Folk in Joe E. Brown's New Film

Star of "The Circus Clown" Comedy Calls Off Noted Performers He Knows

JOE E. BROWN stood under the "big top," which had been especially put up at the winter quarters of the Al G. Barnes circus near El Monte, Calif., for his latest First National picture, "The Circus Clown", which comes to the Theatre

on He looked over the gathering of circus folk who had been called together from all parts of the country to put on the show which is the background of Joe's comedy antics.

"There's easy two million dollars worth of circus talent around this tent right now," observed Joe. "This collection of entertainers is enough to satisfy every boy from six to sixty in the country, and would be the pride of any show owner.

"Over there," he indicated, "is Poodles' Hanneford. He is about the world's best on the back of a horse. He has his whole family at it, you know. There are nine of them and they're all crackerjacks. Poodles' dad was a bareback rider and his father before him. His great-grandfather, too, made a big name for himself.

Famous Circus Acts

"And there," he continued, "is Mammie Ward. She's the leader of the Flying Wards, finest group of mid-air artists ever seen.

"Over there by that net is the Clark family. The Clarkonians, they're called. That's another ac-

troupe of aerialists that rate on a par with the Flying Codona Family.

"That bunch of tumblers practicing is the Picchiani troupe, the Flying Whirlwinds of Italy. They make a European tour every season and they're real headliners. They're the best in the world on that teeter-board business.

"Over there goes Mable Stark. She's absolutely fearless. Mable ranks as the best lion tamer of her sex and there's plenty of the stronger sex that could learn something about handling cats from her.

"And there's Ruby Woods! She's a game girl. Took a bad fall a few seasons ago while she

That Fascinating Devil!



Doctor, lawyer, Indian chief—they don't rate with Joe E. Brown when he gets that love-look in his eyes. This all happens in his funniest comedy to date, First National's "The Circus Clown." The adoring girl with the pretty hair ribbon is lovely Patricia Ellis. The film is at the Strand all this week. You won't want to miss it!

Mat No. 6-20c

was atop a circus tent in a Chicago armory, but sure enough the next year she was riding the clouds again.

"Those people on top of those ladders are the Canistrellis family, with Bertha Matlock talking to 'em. She's a big name in the list

of aerialists.

"Little Dolly Jacobs over there does an 'iron jaw' act, hangs by her teeth and whizzes up to the top of the tent. Bill Kling, the stilt-walker, is known all over the country for his fourteen-foot legs.

"In that last shot they took was Ova Thornton, the girl whose trick horse, 'Kirby Dare', waltzes, one-steps and rears.

"Even the band is real," he went on. "That band-leader is 'Spud' Redrick. He's been with the Barnes show for about eighteen or twenty years.

World's Best Clowns

"Talk about your clowns. There's Milt Taylor and 'Curley' Phillips. They joined the Barnes circus in 1907 and they're still going strong. There's Pat Kling, brother of Bill, the stilt-walker. Pat's one of the best known clowns in the business. 'Bernie' Griggs, Jack MacAffie, 'Mickie' MacDonald, Roy Barratt, 'Kinko', the best clowns in the whole world!

"Those fellows over there are 'Lucky' Smith and Jimmy Wood—two fine ring-masters. 'Lucky' has been with this show about fifteen years."

In "The Circus Clown," Joe plays the role of a "prop" man who finally becomes the camp aerialist.

In the cast with Joe, in addition to the circus performers, are Patricia Ellis, Dorothy Burgess, Donald Dilloway, Gordon Westcott and others. The picture was directed by Ray Enright from the story and screen play by Bert Kalmar and Harry Ruby.

Joe E. Brown Faces Big Hazards in Making Film

Comedian Required to Perform Many Dangerous Stunts in "The Circus Clown"

THEY used to pity film comedians who had to dodge hurled pies and occasionally eat his face out of a mass of huckleberries. In the old swashbuckling days, the "dangers" encountered by the gallant swordsman on the ship's bridge brought lumps to throats of lovely ladies who eyed their somnulent escorts askance, as they compared them to the dashing hero.

Somehow, though, no one pities Joe E. Brown, who twists his several yards of mouth in comical grimaces, even though, in his new First National picture, "The Circus Clown", all he had to do was this:

Stand with his back to a wooden plank while a knife-thrower hurled sharp pointed knives at him, the blades sinking into the soft wood to form an outline of his body;

Push and shove about a 4200-pound hippopotamus, which might or might not have had a friendly disposition;

Walk between two rows of six elephants, holding the trunks to get their mouths open;

Enter the lion's cage, and push and maul about one of the Kings of Beasts. It was in this sequence that Joe was bitten;

Pretend to be asleep on a cot while a lion licked his face and awakened him;

Slap the lion and then run around a circus arena with the lion in pursuit;

Stand with his back to an animal cage while a huge chimpanzee thrust its hairy arms between the bars and encircled his neck and shoulders;

Save a child from the hooves of galloping horses when the beasts were but seven feet away;

Run down a hotel hallway while electric light bulbs were hurled at him, the bulbs bursting all around;

Fall down a flight of stairs;

Trip and fall on the floor of a train, and do it nine times while the cameras click;

Allow himself to be tossed from one trapeze to another;

Be thrown into mid-air from a springboard trap;

Train night and day for three weeks re-learning aerial acrobatics.

Besides, learning a role, supervising technical details and, of course, dropping like a rock into a net in order to bounce high and rebound again.

These are just a few of the gentle pastimes of a screen comedian.

However, Joe didn't mind. In fact, he reveled in it. You know that his first job was in a circus and even yet, the tang of the tumbark still lingers with him. So Joe didn't mind in the least doing a picture with a circus background.

Joe E. is assisted by Patricia Ellis, who has the leading feminine role, and Dorothy Burgess, Donald Dilloway, Gordon Westcott, and a score of famous circus performers. Ray Enright directed.

"Noisy Ears" Stop Work on Comedy

Flapping elephants' ears almost ruined Joe E. Brown's First National comedy, "The Circus Clown," now showing at the Theatre.

The motion picture troupe was on location at the Al G. Barnes Circus winter quarters at El Monte, Calif. Joe was being filmed in a sequence before one of the tents. They were all ready to shoot when a peculiar sound was heard which drowned out Joe's voice. Flies had disturbed a group of elephants and when the huge beasts flapped their ears to chase them away, it made a roaring noise that prevented recording.

Page Eighteen

Shorts

Eats 14 Apples in One Film Scene

Joe E. Brown thinks he holds the championship for eating apples. In his latest comedy for First National, "The Circus Clown," which comes to the Theatre on _____, there is a scene in which Joe sits atop a lion's cage and eats an apple. What with various angles and close-ups and interruptions by the lion which roared frequently there were fourteen "takes". Joe had a new apple for each "take".

Child's Clean Hands Are Tribute to Joe

Ronnie Cosby, famous child actor, for the first time in his life, managed to keep his hands clean. The notable occasion took place during the filming of the latest Joe E. Brown First National comedy, "The Circus Clown," now showing at the _____ Theatre.

Ronnie was dressed exactly like Joe, his suit corresponding in all particulars with the attire being worn by the famous comedian for the scene.

Ronnie strutted about the sound stage proudly with Joe E. Brown, delighted whenever anyone commented on the likeness of their costumes, and according to his mother, made a new life's record by keeping clean.

Brown Once Known As Joe Ashton

Among the lists of Hollywood great, most "screen names" are false, but such is not the case with Joe E. Brown, now appearing in "The Circus Clown," the First National picture at the _____ Theatre. Joe was christened Joseph Evan Brown, but he hasn't always appeared under his real name.

Joe started with a circus before his ninth birthday, being the attraction of the "Five Marvelous Ashtons," a troupe of aerial acrobats. He was told that he was to be known as "Master Joe Ashton," and there was nothing he could do about it. When he went on the stage, he assumed his real name.

Chief Forgets Fire to Learn Triple Jump

"Poodles" Hanneford, noted circus rider who has a role with Joe E. Brown in his latest First National comedy, "The Circus Clown," now showing at the _____ Theatre, found that fame has its penalties.

Reaching home one evening he discovered that his house was on fire. "Poodles" phoned for the El Monte fire brigade. When it arrived, the fire chief, hose in hand, came rushing up the steps. Then he paused. The fire chief looked—then looked again. He put out his hand.

"Say," he drawled, "you're 'Poodles' Hanneford, aren't you? Tell me how you do that triple jump."

75 Tame Pigeons Given Freedom

Seventy-five tame pigeons were given their freedom during the filming of Joe E. Brown's latest First National comedy, "The Circus Clown," which comes to the _____ Theatre on _____.

In one sequence Joe releases the pigeons inadvertently when he opens a crate at a railroad station in order to stow away on a departing train. There was only one take of the scene for it was impossible to coax the pigeons back once they had flown away.

Joe Brown's Story Puts Boy to Sleep

Joe E. Brown shouldn't be allowed to tell children bedtime stories in pictures. He holds up production. There was a scene in Joe's latest First National picture, "The Circus Clown," now showing at the _____ Theatre, in which he was to tell a bedtime story to little Ronnie Cosby as the youngster prepared to go to sleep in his circus trunk bed.

Joe did it so well that the child actor really did fall asleep!

Laughing Hyenas Give Weather Prophets

"If there were enough laughing hyenas, there wouldn't be any for weather bureaus," says Joe E. Brown.

Joe was working on his latest First National comedy, "The Circus Clown," which comes to the _____ Theatre on _____ the Al G. Barnes Circus winter quarters.

"The laughing hyena," says Joe, who was once a circus former, "is the accepted barometer. He emits a squeal before a rain, another of yelp before a thunderstorm, still a third kind of noise windstorm is in the offing. The hands all carefully heed the of the animal. They trust more than the weather reports."

Here's Circus Picture With No "Hey Rube"

Joe E. Brown's latest First National comedy, "The Circus Clown," which comes to the _____ Theatre on _____, the distinction of being the circus picture ever filmed by one of those "Hey, Rube" types.

The cry of "Hey, Rube" everyone knows, is the battle-cry of the circus people and means signal for a free-for-all fight ally between the circus employees and outsiders.

Joe, being a former circus former, went to great lengths to make this picture authentic. He insisted that no such sequences be included, declaring that he seldom saw such battles and that himself had never seen one.

Joe E. Brown Was A "Bottle Baby"

Joe E. Brown was a "bottle baby". Joe admitted it when he was on location at the Al G. Barnes Circus winter quarters near El Monte, Calif., where he was filming his latest First National comedy, "The Circus Clown," now showing at the _____ Theatre.

Joe was about to enter a cage with a lion. He is noted for his courage, but hesitated for a moment. A circus attendant gave him unsolicited advice.

"Go on in, Joe," he said. "A lion won't bite you. He won't on a bottle."

Joe looked at the speaker and said, "He was raised on a bottle. Well, so was I—but I'm not now!" he said.

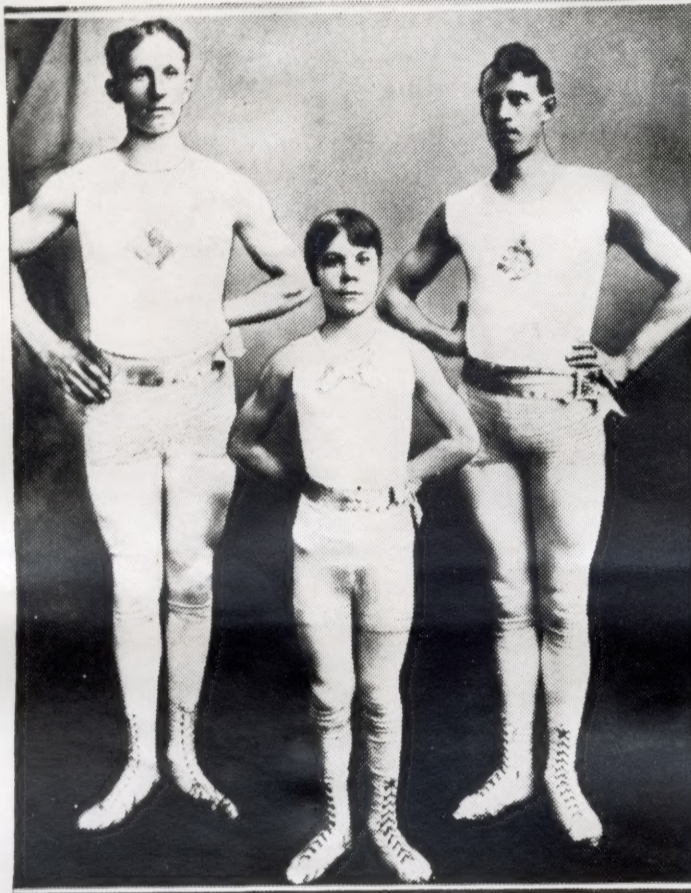
Patricia Ellis, Dorothy Burgess, Gordon Westcott and Donald Dilloway are in the cast.

Lion Proves The Biggest Mouth

Joe E. Brown is famous for the size of his mouth as for his genius as an actor, but he is now willing to admit that a lion belonging to the Al G. Barnes Circus is a much larger mouth.

The lion proved during the filming of the First National picture "The Circus Clown," which will open at the _____ Theatre on _____, had his head in the lion's cage when a light bulb exploded. The frightened animal agape just long enough to withdraw his head, but then snapped. Joe E. got away but then reneged. He was to do what the animal did—the lion put his head in the mouth.

Do You Remember When—



Joe E. Brown, aged eleven, toured the country as part of the Marvelous Ashtons troupe of aerial performers. That's Joe in the middle, as he appeared a good many years ago. He returns to the circus atmosphere in his latest First National film, "The Circus Clown," in which Patricia Ellis and a host of big-top performers are featured. It's coming to the Strand soon.

Mat No. 17-20c

Boy Actor Likes Being Joe E. Brown's Son

Bobbie Caldwell boasts that he has had some of Hollywood's most famous people as his parents. In some of the first sequences of Joe E. Brown's latest First National comedy, "The Circus Clown," now showing at the _____ Theatre, Bobbie plays the role of Joe at the age of three, Joe meanwhile playing the role of his own father.

In "Hold Your Man" Bobbie was the child of Clark Gable and Jean Harlow and in "Ann Vickers" he was the youngster of Walter Houston and Irene Dunn.

"I've had some big stars as parents," commented the little fellow, "but I liked best being Joe E. Brown's boy. He taught me some swell circus tricks."

Baby Camel Named For Patricia Ellis

Patricia Ellis has a namesake and is tickled to death about it. It's a baby camel.

Pat was working on location at the Al G. Barnes Circus winter quarters at El Monte, Calif., in the Joe E. Brown First National picture, "The Circus Clown," which comes to the _____ Theatre on _____, when the baby camel was born.

She was so interested in the infant that she visited it every day during its feeding time and became so fond of it that the keeper christened the animal after Pat.

Joe E. Brown Ribbed On Freak Haircut

Joe E. Brown took a good deal of ribbing from other players in his latest comedy for First National, "The Circus Clown," now showing at the _____ Theatre.

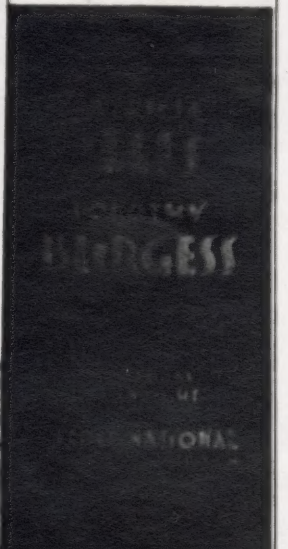
In one scene Joe plays the role of his own father, so for this particular sequence he had to have a haircut according to the style of many years ago. It gave him such a peculiar appearance, Joe came in for considerable joshing.

Seal "Extras" Get Extra Banquet

Seals, particularly performing seals, have some very human attributes. They don't like to be ignored when the cameras grind, or to be relegated into the background as a mob scene.

Because of this, their loudly barked and grunted protests raised such havoc with the sound recording of Joe E. Brown's new First National comedy, "The Circus Clown," now showing at the _____ theatre, that they nearly had to be removed from the scene. However, a truck load of fish solved the problem. Even seal "extras" are partial to food, and while they partook of their banquet the scene was completed without interruption.

outdoor billing



JOE E. BROWN THE CIRCUS CLOWN

24 SHEET

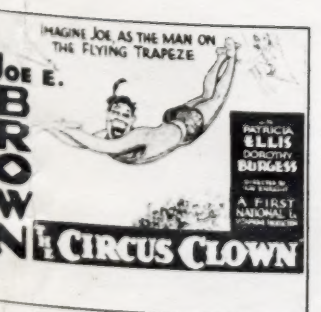
DESCRIPTION: Illustrations in full colors against a white background. Title is yellow with light orange dots on a black background. "Joe E. Brown" is bright orange. Credits are light green. (Note cutout possibilities of Brown's figure for use in lobby with real trapezes.)



THREE-SHEET



MIDGET WINDOW CARD

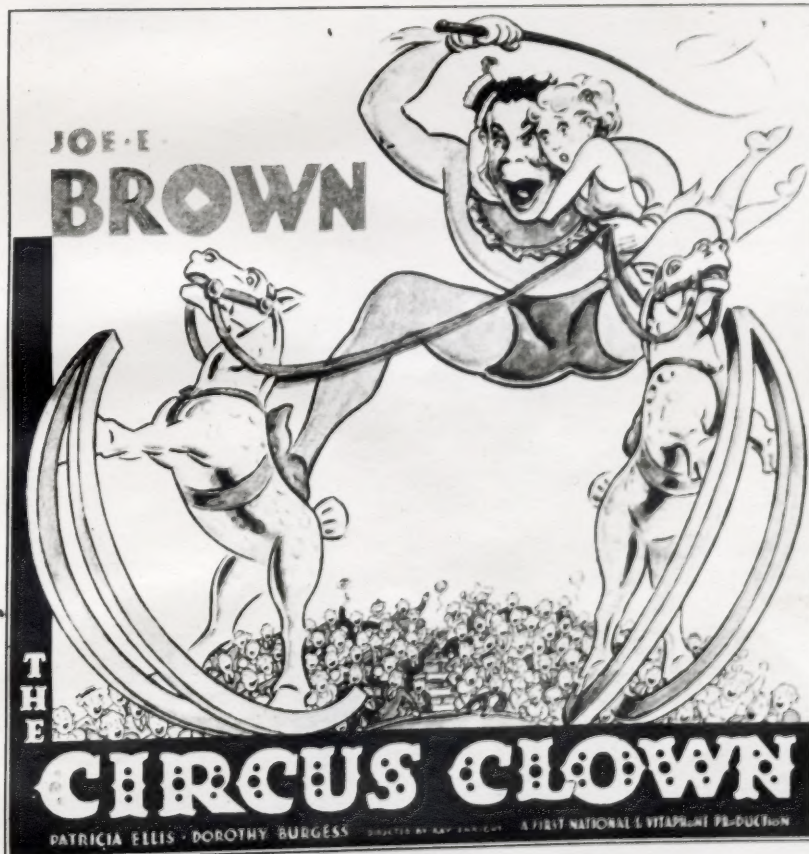


SLIDE

Sliding Scale of Prices for Accessories			
1-SHEETS		INSERT CARDS	
1 to 50	15c each	1 to 25	25c each
51 to 100	13c each	26 to 50	22c each
Over 100	11c each	51 to 100	20c each
		Over 100	19c each
3-SHEETS		HERALDS	
1 to 25	40c each	1M to 5M	\$3.00 per M
Over 25	36c each	Over 5M	2.75 per M
6-SHEETS		LOBBY DISPLAYS	
1 to 10	75c each	11 x 14 Photos	75c a set (8 in set—colored)
11 to 20	70c each	22 x 28 Photos	80c a set (2 in set—colored)
Over 20	65c each	Slides	15c each
24-SHEETS		Stills	10c each
Up to 25	\$2.00 each	Midget Window Cards	4c each
Over 25	1.75 each	Merchandising Plans	Gratis
WINDOW CARDS			
1 to 50	7c each		
51 to 100	6c each		
Over 100	5½c each		

(These prices apply to U. S. only)

See the giant Circus Herald illustrated in Ad Section. They're at your Exchange!



SIX-SHEET



INSERT CARD



ONE-SHEET and WINDOW CARD

**Scanned from the United Artists collection at the
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